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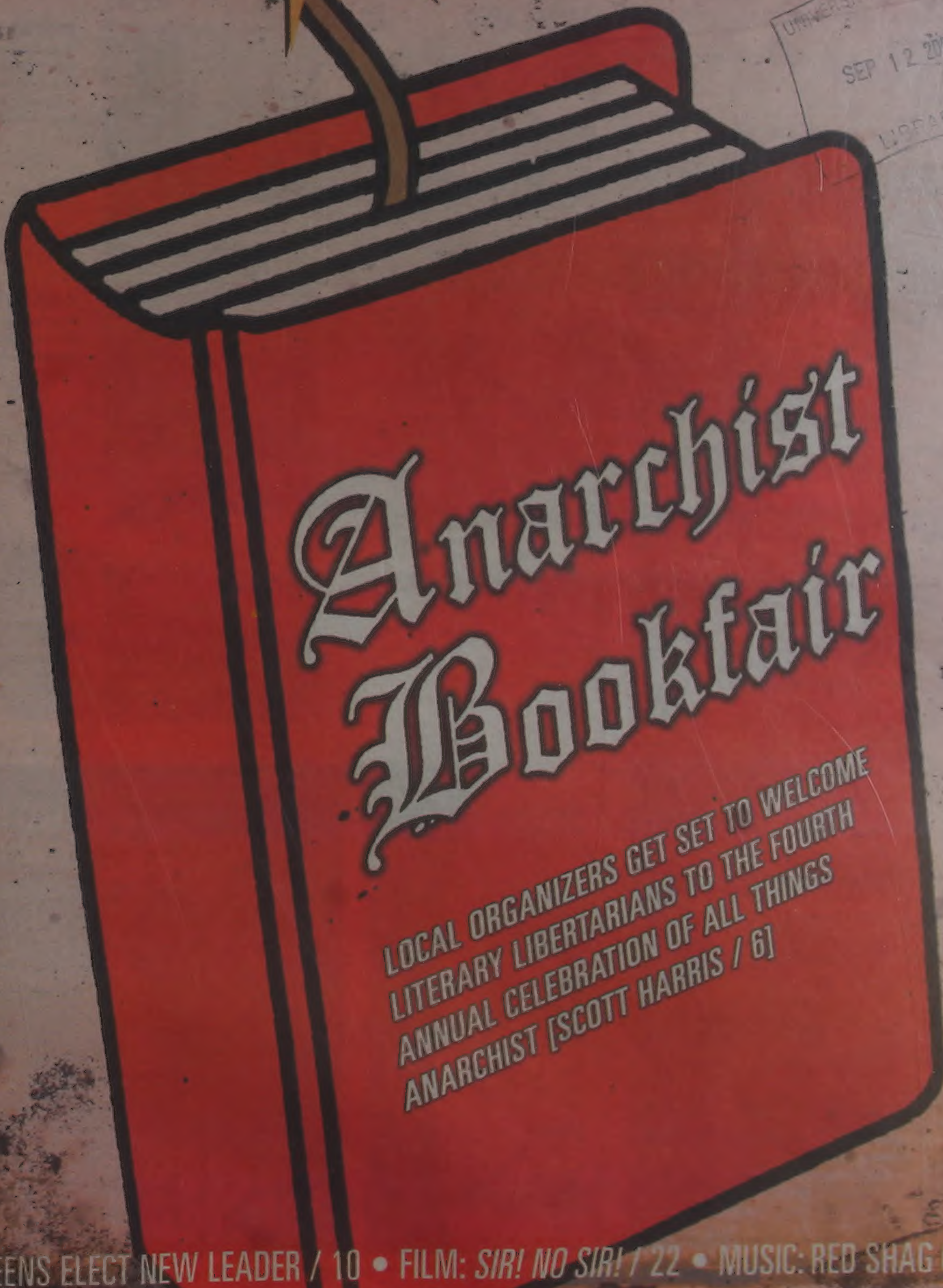
ENTERTAINMENT WEEKLY

VUE WEEKLY

NO. 567 / AUGUST 31 - SEPTEMBER 6, 2006
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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, most of you wrote in to tell us how we'd missed words here and there and how we used a wrong verb tense in this here blurb. And at least one of you wrote in to tell us what an awful "personality" we must be looking for with our help wanted ad. Congrats to one and all winners. Thanks for reading and making us feel dumb!

ON THE COVER



ANARCHY FOR SALE / 5

"This is not even to change people's minds, it's just to give them the opportunity to change their own minds." —Desiree Schell, Anarchist Bookfair co-organizer

NEWS



INDUSTRIAL HEARTLAND / 5

"I've also been treated for polyps in my nose, a symptom the doctor said he sees a lot in Ft McMurray. He's not going to bother removing them until I move out of the area." —Tia Bartlett, Redwater resident

VISUAL ARTS



45 DAYS ON THE DOG / 19

"But then I got fired, and I tried to sue my best friend for embezzlement." —Sheri Barclay, photographer

MUSIC



VAILHALEN / 29

"You break his kneecaps in front of everybody. It just sort of lets people know how it's going to be. It gets a lot easier after that. 'Does anybody else have a problem with my song?'" —Chris Vail, smart-mouthed bandleader

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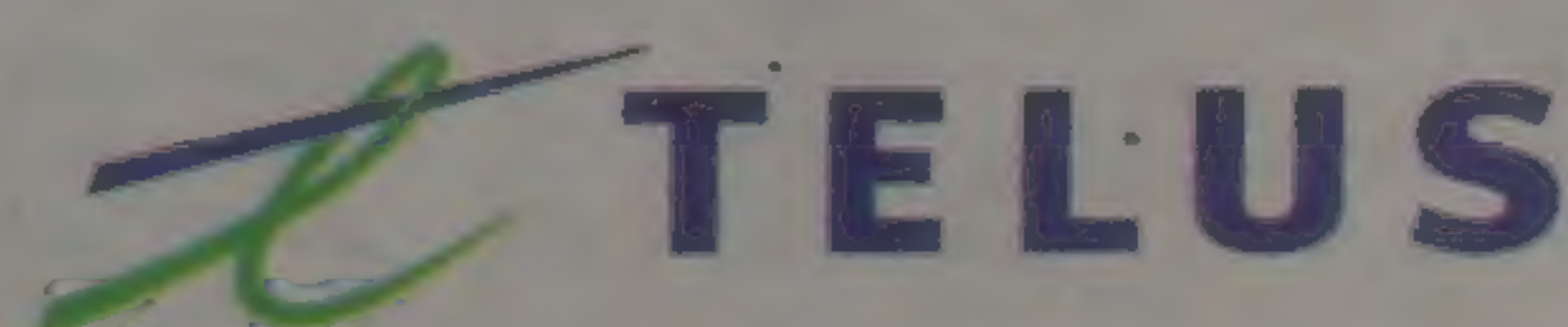
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The poverty of women

SHANNON PHILLIPS / shannon@vueweekly.com

Last week's report from the National Council on Welfare got a fair amount of play in provincial media—mostly because booming Alberta was shown to have the most miserly rates of social assistance.

A media melee over poverty is rare in Alberta. Folks are willing to talk about health care and education, as the privileged see themselves as "deserving" these programs, while the poor's right to deserve something more than destitution is easily dismissed. Those of us who can afford a roof, a car and decent food would prefer to ignore those who can't.

Even worse, we don't talk about who is poor. But if you are a woman, you may want to heed some sobering statistics: you are more likely to be poor than a man, and for longer; the depths of your poverty are worse, your jobs pay less, and you are less likely to dig yourself out of poverty.

Women are also more likely to volunteer, more likely to care for children and the elderly, and less likely to commit violent crimes or go to prison. For our aggregate efforts at statistical good citizenship, we are twice as likely to be poor. Ten per cent of men are poor, while 20 per cent of women live below Canada's Low Income Cutoff Rate.

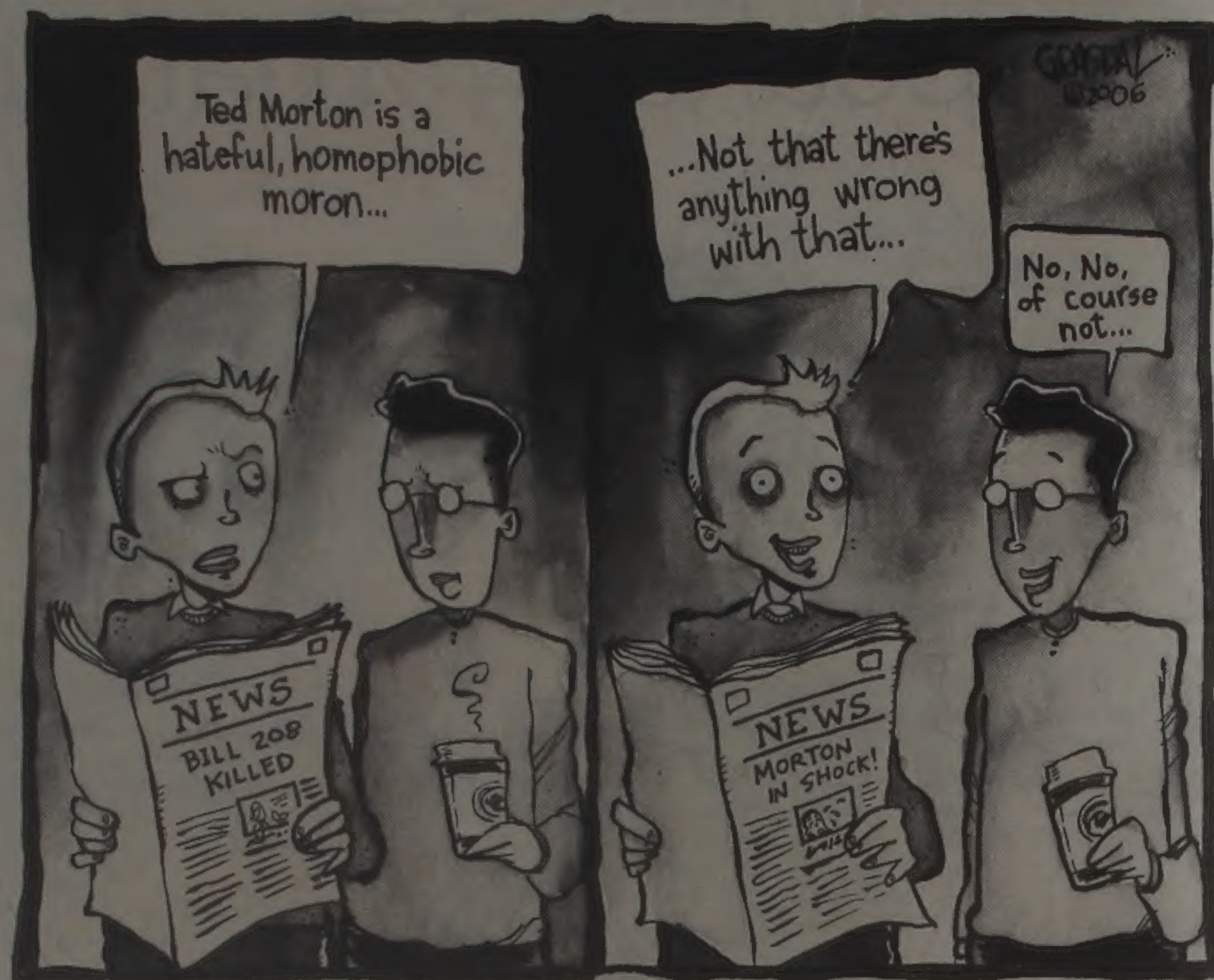
Forty per cent of children in families headed by single women live in poverty, whereas 13 per cent of male-headed lone parent families are poor.

In 2004, the after-tax poverty rate for senior women was 17 per cent, compared to nine per cent of men. Elderly women receive, on average, just 60 per cent of the benefits men receive.

In 1995, Statistics Canada found 73 per cent of aboriginal single mothers lived in poverty, as opposed to 40 per cent for non-aboriginal women.

Statistics Canada reports that men's average wages in Alberta are \$51 000. Women's average full time wages are \$33 000. Seventy per cent of part-time workers are women, and 65 per cent of those who work full-time but are still below the poverty line—the so-called working poor—are women.

Middle and upper income women are doing well in Alberta and are flexing political muscle for the things they care about. Public education and public health care advocacy are most often championed, at grassroots levels, by women. Women on parent councils, in trade unions, on playschool boards and in community leagues have made the right to health and education pillars of political life. The right to economic independence is surely as worthy of our activism and energy. ▀



MAIL LETTERS

WHAT'S A BUTT-HEAD TO DO?

As a part-time smoker I'd like to respond to your article about cigarette litter ("Hey buddy! You dropped your cigarette by mistake," Aug 24 - 30).

I will admit I have definitely thrown a butt or two to the ground. This is something I am not proud of, and I have made a conscious effort to curb.

The city is not sure if they should be responsible for installing these on our city streets. The way I look at it is, if garbage cans are along the streets, so should ashtrays be.

City councillor Michael Phair has the right idea in mind when he says that, rather than get busy with fines, the city should put more emphasis on educating the public and placing receptacles around the busy bar ridden areas.

Bottom line: the city cannot give me a ticket for throwing my cigarette butt on the ground, unless an alternative is in place! If my only alternative is to throw it in a garbage can, do I also get charged with arson?

LIAM COPELAND

WHAT'S A LITTLE RADIOACTIVE LEAKAGE?

It's too bad that Alberta Energy did not return your calls, as their information

could have added some valuable balance to the Sierra Club's opinions in your story about nuclear power being considered for the tar sands in Alberta ("Alberta company looks to go nuclear to power oil sands," Aug 24 - 30).

I presume that the artist who created the illustration for your article (the one showing a "KABOOM!") is depicting the current situation where the source of heat is volatile, often explosive natural gas. Where is the illustration that shows the "after" situation when the heat is supplied by a safe, emissions free nuclear power plant?

Using any currently available reactor design, other than one that includes a combination of graphite as a moderator and water as a coolant like Chernobyl did, it is essentially impossible for reactors to actually explode. Other reactor designs can have steam leaks, perhaps melt their core, and maybe experience leakage of radioactive fluids, but there is nothing in the plant that can react quickly enough to actually explode.

Alberta residents should listen very closely in the coming months as people try to explain how today's situation cannot continue—the gas that is being burned so that oil can be extracted is too valuable to make that an economically viable solution. In addition, though gas is cleaner than other fossil fuels, burning it still releases 2/3 as much carbon dioxide as burning oil and about half as much as burning coal. In contrast, nuclear fission does not release any atmospheric pollu-

tion products at all.
ROD ADAMS, Editor, Atomic Insights

GONE FISSION

Stephen Hazell of Sierra Club has his facts wrong about Atomic Energy of Canada Limited ("Alberta company looks to go nuclear to power oil sands," Aug 24 - 30).

The Canadian Government has invested almost \$6 billion in nuclear research since 1952, which has resulted in a return on investment for Canadians that is greater than \$160 billion in the form of power production, research and development, CANDU exports, uranium mining and refining, production of medical radioisotopes and professional services.

AECL is a global leader in the nuclear industry. Our CANDU reactors have been proven on four continents with more than 40 years of safe, clean, reliable and economical electricity production. Canadians can be proud of CANDU know-how and can be assured of its continued success.

DALE COFFIN, AECL Director of Corporate Communications, Mississauga, ON

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Issue No 567 / August 31 - September 6, 2006 / Available at over 1,400 locations

VUEWEEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

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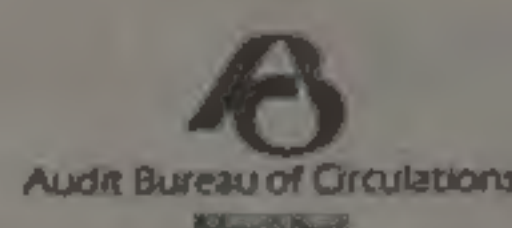
PRINTING THE EDMONTON SUN
DISTRIBUTION Marty Anderson, Alan Ching, Derek Mohammed, Bob Riley, Wally Yanish, Clark Distribution

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Why worry about the 'nuclear crisis' in Iran?

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vueweekly.com

The United Nations Security Council deadline for Iran to stop producing enriched uranium expires on Aug 31, and UN Secretary-General Kofi Annan arrives in Tehran on Sep 2. Washington demands UN sanctions against Iran if it doesn't stop and hints at air strikes against Iranian nuclear installations if sanctions don't happen or don't work.

Welcome to the crisis.

The media love a crisis, but this one seriously lacks credibility. In June, John Negroponte, US Director of National Intelligence, told the BBC that Iran could have a nuclear bomb ready between 2010 and 2015. But he said "could," not "will," and only in five or 10 years' time. So why are we having a crisis this autumn?

The US government's explanation is that President Mahmoud Ahmadinejad threatened in May to "wipe Israel off the map," and that nuclear weapons are the way he plans to do it. (Any that are left over would presumably be given to terrorists.) As proof of Iran's evil ambitions, it points to the fact, revealed in 2003, that Iran had been concealing some parts of its so-called peaceful nuclear energy program from the International Atomic Energy Agency (IAEA) for 18 years.

But there are a number of holes in this narrative, and the first is that Ahmadinejad never said he wanted to "wipe Israel off the map." This is a strange and perhaps deliberate mis-translation of his actual words, a direct quote from the late Ayatollah Ruhollah Khomeini, the font of all wisdom in revolutionary Iran, who said some 20 years ago that "this regime occupying Jerusalem (ie Israel) must vanish from the page of time."

It was a statement about the future (possibly the quite far future) as ordained by God. It was *not* a threat to destroy Israel. Attacking Israel has never been Iranian policy, and a few days later the man who really runs Iran, Ayatollah Ali Khamenei, publicly stated that Iran "will not commit aggression against any nation." While Ahmadinejad continues to say nasty things about Israel, he too has explicitly rejected accusations that Iran plans to attack it.

Of course it doesn't. Israel has had its unacknowledged nuclear weapons targeted on Iran since Ahmadinejad was a small boy. Even if Iran were eventually to get some too, it could not realistically hope to catch up with Israel's hundreds of weapons and sophisticated delivery vehicles.

Israel can strike Iran with aircraft, with ballistic missiles and possibly with Harpoon missiles fired from its German-built Dolphin-class submarines and refitted to carry nuclear warheads.

IF IRAN DOESN'T have a serious nuclear weapons program, why did it hide two of its nuclear facilities from

the IAEA for 18 years? Eighteen years before 2003 was 1987, at the height of Saddam Hussein's US-backed war against Iran, with Iraqi missiles falling daily on Iranian cities. They had conventional explosive warheads, but the Iranians suspected (rightly, at that time) that Saddam was working on nuclear weapons as well.

So the Iranians probably decided to revive the Shah's old nuclear weapons program and hid the plans for the new facilities to keep them off Saddam's target list and to avoid an early confrontation with the IAEA. Then the war ended, and work on Iranian nuclear weapons stopped too, at the latest after UN inspectors dismantled Saddam's nuclear program in the early 1990s. We can be sure of this, because Iran would have had nuclear weapons long ago if it had wanted them badly enough: it doesn't take over 18 years for a country with Iran's resources.

The undeclared nuclear facilities remained secret because it was embarrassing to admit that Iran had concealed them, but no great effort went into finishing them.

In fact, President Ahmadinejad finally opened one of them, the heavy water facility at Arak, only this month.

But the fact that Iran hid them for so long is the only reason that anybody has for doubting the legitimacy of its current actions, since it is quite legal for a signatory of the Nuclear Non-Proliferation Treaty to develop the technologies and facilities for enriching nuclear fuels for power plants.

IRAN PROBABLY DOES now intend to work steadily towards a "threshold" nuclear capability (the ability to break out of the NPT and build nuclear weapons very rapidly if necessary) because it is surrounded by nuclear weapons powers: India and Pakistan to the east, the Russians to the north, Israel to the west and US forces on both its western and eastern borders in Iraq and Afghanistan. But a threshold nuclear capability is still perfectly legal, and many countries that have signed the NPT have achieved it already.

Iran's actions are not worth a real crisis, and the situation is certainly not very urgent. Iran's reply to the Security Council offered further negotiations on the issue, though it will not agree to stop enriching uranium as a precondition for talks. In these circumstances, neither Russia or China, two veto-holding powers, will vote to impose serious sanctions on Iran, nor will a number of the non-permanent members of the Security Council. So if the Bush administration truly believes that this is important and urgent, it will have to act alone and outside the law.

Would it really do such a foolish thing again after the Iraq fiasco? Unfortunately, it might.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

Development concerns grow in the Heartland

SHANNON PHILLIPS / shannon@vueweekly.com

Edmontonians hear about run-away development in Ft McMurray almost every day. But some of the largest industrial expansions in North America are happening on our city's doorstep, in an area dubbed the Industrial Heartland.

Located north and east of the city, small towns like Bon Accord and Redwater are about to welcome \$16 billion in oilsands upgrading projects over the next decade. The province has also just completed a study proposing an \$8 billion refinery—Canada's largest—for Redwater.

Metro Edmonton is quickly becoming home to some of the most intensive petrochemical development on the continent, the kind of development other North American cities have rejected.

While the province and the municipalities forge ahead, the people who live in the Industrial Heartland are still asking questions about emissions, noise, groundwater and human health effects.

THE INDUSTRIAL HEARTLAND is 330 square kms of mixed parkland dotted by rivers, lakes and small towns that have grown into Edmonton's suburbs. Sturgeon County, bordering St Albert, forms the western and northern edge, including Morinville, Redwater, Gibbons and Bon Accord—towns that now serve as bedroom communities for Edmonton's oilfield servicing boom. To the southeast, the Industrial Heartland is bounded by Strathcona County, encompassing several Sherwood Park petrochemical plants and oil refineries built during the first oil boom in the 1970s.

Fort Saskatchewan and the county of Lamont reach north and east, dotted with acreages and serviced by the city of Fort Saskatchewan, one of Alberta's fastest-growing small cities, and home to Dow Chemical and other petrochemical ventures.

Residents of the Industrial Heartland are no strangers to development. The counties of Sturgeon, Lamont, Strathcona and the city of Fort Saskatchewan banded together in 1998 in order to solicit industrial development in their municipalities. Residents now live with pipelines, refineries, petrochemical plants, a fertilizer plant, one oilsands upgrader (slated for expansion) and a hydrogen plant.

The big stuff is yet to come. The thick sludge that oil companies strip-mine in the Athabasca tar sands requires a complex refining process in order to become light, sweet crude, and the home of those refineries will be the Industrial Heartland.

At least five new projects are on tap. BA Energy has turned sod, while Northwest is awaiting approval. Residents have filed letters of concern about the Northwest project, but the company says it plans to receive approval by mid-2007. After Northwest, PetroCan and Synenco await approval. Canadian Natural Resources Ltd is looking at land in the Redwater area, and French giant

NEWS DEVELOPMENT

Total has also been rumoured to be interested in new upgrading facilities.

ANNE BROWN, a stay-at-home mom on an acreage in Sturgeon County, has worked on behalf of residents since May of 2000.

"We are not saying no to industry. But a cumulative environmental impact assessment seems like basic homework—we are just saying do the homework and prove [to us] that we will be taken care of," says Brown. But she says that municipal councillors have not listened to their constituents, who crowded a standing-room-only meeting last winter to oppose further industrial zoning in the County of Sturgeon.

Brown recently wrote to Capital Health's Medical Officer of Health, Dr Gerald Preddy. In July, she asked Preddy to meet with her group to explain rising cancer rates among women in Sturgeon County, which have gone from 122 per 100 000 women to 138 in just six years.

Cancer rates are not the only item of concern. In a May 2006 letter to the Minister of the Environment, Brown pointed to high sulphur dioxide and other particulate matter—emissions that are above provincial guidelines. The high levels were found in the environmental impact assessment for the BA Energy oilsands upgrader, but the EUB approved the project anyway.

"When three families challenged their right to an EUB hearing in court with respect to the BA Energy application, their lawyer argued that the SO2 levels were twice the provincial guideline in the area of his clients' homes, and the company's legal council argued that they were only guidelines, not laws. There are no laws for SO2 in Alberta. This signifies to us, the residents of Alberta, that the emission guidelines are meaningless."

It's not just the oil industry, either. Tia Bartlett lives just across the road from the Agrium fertilizer plant. Agrium is the only plant that uses fluoride, and residents have commissioned studies showing elevated levels of fluoride in vegetation. At least one livestock death—a sheep—has been recorded as a result of fluorosis. Bartlett says she, her family, and her horses have all exhibited health effects. "I've also been treated for polyps in my nose, a symptom the doctor said he sees a lot in Ft McMurray. He's not going to bother removing them until I move out of the area."

Bartlett has been bought out by industry. She is moving her family and horses 20 km away.

THERE ARE 190 properties in the Industrial Heartland. Many landowners say they have been trying to get out for years, but no one is buying. Residents are now selling through a voluntary purchase plan, a fund set up by industry to buy out acreage owners. Twenty-five landowners have sold their property through the

plan so far.

Tia Bartlett is concerned that the voluntary purchase plan will rid the area of landowners, thereby erasing the need for public hearings. Without residents that are deemed "directly affected"—a definition that Bartlett says is far too narrow—public hearings are no longer necessary.

"Public hearings are when the truth comes out," says Bartlett. "They're the only democratic process we have."

Bartlett adds that a cumulative environmental impact assessment would prove that industrial development affects residents beyond the narrow definition of "directly affected," which can be as little as within a 1 km radius of a proposed development.

Alberta Environment says much is being done to monitor the Industrial Heartland as massive new developments come onstream, but the department rejects residents' call for a cumulative impact assessment, arguing that current programs are sufficient.

"When we do an impact assessment, we do a cumulative analysis of what is already out there, what is coming, and what is being planned for the future," says Lisa Grotkowski, spokesperson for Alberta Environment.

In addition, the department says "air and water quality are being monitored with very strong programs, with a very good public communications component, making sure the public is aware of the status of their ambient air quality, and also providing programming where school children can learn about how industry mitigates the effects of air emissions."

"Alberta Environment participates in the Fort Air partnership and several ground and surface water monitoring and management programs," adds Grotkowski.

The majority of funding for the Fort Air partnership comes from industry, as does the Beverly Channel groundwater monitoring program. Of the programs cited by Alberta Environment for the industrial heartland, only the surface water program, funded through the provincial Water for Life strategy, is not paid for by industry.

RESIDENTS are moving forward with letters of concern and other applications to intervene in new petrochemical developments in the Industrial Heartland, but they are dismayed with the representation they've received from their municipal and provincial representatives.

"We're just regular people, and we go into a hearing up against five or six lawyers and teams of public relations professionals," says Anne Brown. "But we just want some answers. How much development is enough? And what are the effects of what we already have?"

The Mayor of Sturgeon County and the spokesperson for the Medical Officer of Health at Capital Health did not return calls for this article.▼

What's red and black and read all over?

EDMONTON ANARCHIST BOOKFAIR RETURNS FOR A FOURTH YEAR OF INCITING REVOLUTION

SCOTT HARRIS / scott@viveweekly.com

Yes, there's a schedule. No, it won't be hard for them to get up before noon on a Saturday. Yes, you have to pay for the books. No, they didn't find the food in a dumpster.

And yes, the organizers of this weekend's **Edmonton Anarchist Bookfair** have heard it all before.

In fact, according to Desiree Schell, a member of the group behind the annual gathering of all things anarchist, challenging popular misconceptions is part of what organizers are trying to accomplish this weekend.

"One of the primary reasons for an event like this is to help dispel some of the myths that are out there about anarchism," she explains.

"More than anything, I want people to have the perspective that anarchists aren't just the people they see at demonstrations breaking things," she says, sounding somewhat exasperated. "I'm not making a judgment call on whether that's a good thing or not, but what I am saying is that there's a lot more to anarchist theory than what people see represented in the mainstream media."

What anarchism is, Schell says, is a broad and complex philosophy that has evolved and grown over hundreds of years—one that was distributing illegal contraceptives and advocating for women's rights before the turn of the 20th century and fighting fascism years before Winston Churchill was paying any attention.

The term anarchism, derived from the Greek word meaning "without rulers," was first coined by French philosopher and self-identified anarchist Pierre-Joseph Proudhon in his 1840 book *What is Property?*

Dr Alan Antliff, the Canada Research Chair at the University of Victoria and editor of the recently released book on anarchism in Canada, *Only a Beginning: An Anarchist Anthology*, says that while there are many nuances in the theory and practice of anarchism, at its heart are ideals of individual freedom and cooperation and a challenge to illegitimate forms of authority and coercion.

COVER

FRI, SEP 1 (6 PM - 10 PM), SAT, SEP 2 (11 AM - 7 PM) & SUN, SEP 3 (NOON - 5 PM)
EDMONTON ANARCHIST BOOKFAIR
QUEEN ALEXANDRA HALL
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"Anarchism is best described as a social system where there is voluntary cooperation and all your needs are taken care of," Antliff says. "What anarchism stands for is a more intense democratization of the means by which we sustain ourselves in society, so that nobody is left behind. Anarchists call for a real democracy that is fully representational and grassroots, so that you don't have people who govern over you, you govern yourself."

"Anarchists feel that people have the right to

izer. "And anarchism is very much about freedom of the individual, but freedom of the individual that takes into account the community in which they live."

IT IS A VISION that created a worldwide working-class anarchist movement in the late-19th and early 20th centuries, and was met with fierce oppression from monarchies and governments around the world.

The largest experiment in anarchism came in the 1930s in Spain, where anarchists set up a network of collectives and self-managed factories and farms in thousands of cities and villages, and raised a volunteer army without officers in 1936 to fight the Spanish Civil

War against the fascists led by general Francisco Franco.

While its critics often malign it as being hopelessly idealistic, Antliff says that the concepts at the heart of anarchist theory are also at the very basis of our society.

"The fact of the matter is that we cooperate all the time freely in our everyday interactions," he says. "That kind of cooperation extends and permeates society. We couldn't operate without it. Anarchists simply want to further that level of cooperation and realize it within a system that is non-coercive and voluntary."

And neither, insists Antliff, is anarchism a philosophy that exists only in European history books. A strong anarchist movement developed in Canada in the late 1970s with periodicals such as *Open Road* having print runs of over 20 000 copies. In 1982, anarchism was front-page news in Canada following the bombing in Ontario of Litton Industries, which was involved in the production of the cruise missile, by a group of Vancouver-based anarchists known as Direct Action.

Antliff says that anarchism continues to have a major influence on contemporary social movements, most notably in grassroots environmental groups and the anti-globalization movements seen in Seattle and Quebec City.

"The larger social movements have learned a lot from anarchists in terms of their organizing techniques," Antliff explains.

"People who are activists are

identifying more and more as anarchists because that's how they want to organize."

CRITICAL MASS bike rides, Reclaim the Streets, housing squats, anti-poverty groups such as Food Not Bombs and alternative media initiatives including G7 Welcoming Committee Records, best known for bands like Propagandhi and Warsawpack, are all examples of contemporary anarchist organizing in Canada.

Even successful worker-controlled businesses based on anarchist organizing models can be found today in North America, including the Mondragon Café and Bookstore in Winnipeg and South End Press and *Z Magazine* south of the border, all of which are based on an anarchist theory of organization known as participatory economics.

"You'll find anarchism wherever you find people who want to ensure that things are democratic and egalitarian, and who never stop thinking and just sign decision-making power over to someone else just for the sake of it," according to Marianne LeNabat, another member of the bookfair organizing collective.

"There are also a lot of people who think along anarchist terms without using that label. It's just a common sense and very human approach to things," LeNabat adds.

TO INTRODUCE people to this approach, this weekend's fourth annual incarnation of the Edmonton Anarchist Bookfair will include a range of workshops on issues as diverse as anarchist governance and compassionate communication, and two feature films exploring anarchist history and lifestyles, in addition to a range of booksellers who specialize in anarchist materials.

A number of the vendors at the bookfair, who are coming from across Canada, as well as from the US and UK, are themselves organized along anarchist lines. Haymarket Books is a recently formed anarchist-collective bookstore from Calgary and AK Press from Oakland, California is a successful worker-run publisher and distributor organized around anarchist principles, where

CONTINUES ON NEXT PAGE



Anarchy for Sale!

The Edmonton Anarchist Bookfair runs this weekend, with book vendors from across Canada, the US and UK and a series of workshops and films. Here's your handy guide to getting your anarchy on!

FRI, SEP 1 (BOOKFAIR OPEN 6 PM - 10 PM)

8:30 - 10 PM

Feature Film: Bozo Texino

Bozo Texino is an actual person, although most people only know him by the graffiti art he scrawls on boxcars. Stories abound about his background, but he is one of scores of artists whose cryptic symbols can be found throughout the nation on its rail cars. Familiar with a now defunct system of chalk marks used by hobos to communicate across long distances, filmmaker Bill Daniel realized that he had found a new form of art—monikers, caricatures, and poetry scribbled by boxcar jumpers on freight trains and under bridges and decided to make a document their artwork.

SAT, SEP 2 (BOOKFAIR OPEN 11 AM - 7 PM)

11:15 - NOON

Anarchist Governance

12:00 - 12:30 PM

Lunch (vegan and free!)

12:45 - 1:15 PM

Confessions from Over the Hill: Anarchism as a Way of Life

1:30 - 2:15 PM

Mark of the @: Guerrilla Art Graffiti Workshop

2:30 - 4:30 PM

Activism for Everyone: Addressing Accessibility in Activist

Work

4:30 - 5:30 PM

Feature Film: The Free Voice of Labour—The Jewish Anarchists

Anarchism was the largest radical movement among Jewish immigrants in the 1880s and 1890s and continued to attract fervent supporters in the early decades of this century. In 1977, as the Jewish anarchist newspaper Freie Arbeiter Stimme was about to close down after 87 years of publication, filmmakers interviewed elderly anarchists about their experiences in the movement. They talked about the conditions that led them to join, their fight to build trade unions, differences with the Communists, attitudes toward violence, Yiddish culture, and loyalty to one another.

5:30 - 6:00 PM

Dinner (vegan and free!)

6:00 - 7:00 PM

Ramsey Kanaan on AK Press

SUN, SEP 3 (BOOKFAIR OPEN NOON - 5 PM)

12:00 - 12:30

Lunch (vegan and free!)

12:30 - 1:15

FBI Crackdown on Radical Environmentalists

1:45 - 2:30

Compassionate Communication

3:00 - 5:00

Direct Action on the Job

CONTINUED FROM PREVIOUS PAGE

all workplace decision-making is made collectively.

Sean Boomer says that this combination of promoting anarchism to a wider audience while supporting other anarchist projects and demonstrating its possibilities is important to the organizers.

"The bookfair is organized specifically to promote the political philosophy of anarchism," says Boomer, "but it's also organized along anarchist lines of voluntary cooperation and mutual support, which is to say that the people who organize the bookfair are all volunteers, and are all people who work to assist each other to the best of their ability to put this event on."

Antliff adds that the Edmonton event, like other anarchist bookfairs that take place in cities including Montreal, Calgary and Victoria, is an

important continuation of an anarchist activity that has gone on for generations.

"These kinds of educational initiatives have strong roots in the anarchist movement. Very early on in the 1880s and 1890s, anarchists were founding institutions like free schools, their own presses and so on to get their message out," Antliff says. "It speaks to a value that goes to the core of anarchism, namely that people are encouraged to think for themselves, to educate themselves. A bookfair, of course, is a means to do that."

Organizers are once again offering free childcare at the bookfair, and will be serving free vegan meals throughout the weekend. LeNabat says that it's all about making the event as accessible as possible for anyone who is interested in learning more about anarchism.

"It's something that is a very self-

less thing," adds Schell. "We don't expect anything from this. It's not to make money. This is not even to change people's minds, it's just to give them the opportunity to change their own minds."

While they are hoping to top the thousand people who visited the bookfair last year, Boomer says that the success of the bookfair will ultimately be judged by what people leave with. "Hopefully people will go home and think about these things and it will affect some of the decisions they make in their lives," he says.

"These are culture-building events," insists Boomer. "And they're culture-building in the sense not just of bringing in books or people buying literature, but that it gets people together and sparks conversations and friendships and partnerships that can lead to amazing things." ▀

Do you believe that the Charter isn't worth a rat's ass when it comes to gay marriage?

ROSS MOROZ / ross@vancouverweekly.com

Edmonton Centre Conservative MP Laurie Hawn is asking his constituents to help him decide how to vote in Parliament on the contentious issue of gay marriage.

No, *Vue* hasn't accidentally run a story from two years ago: in accordance with a promise made by Prime Minister Stephen Harper during the last election campaign, the Conservatives plan to re-open the debate on same-sex marriage sometime in the next session of Parliament, which gets under way in mid-September. Harper also promised to allow his MPs to vote freely on the issue, prompting Hawn to canvas his constituents with a mail-out survey on the issue, which arrived in Edmonton Centre households this week.

Under the heading "The Marriage Debate," Hawn indicates that he is "proud to be part of a party that will allow a free vote on the issue" and goes on to write that, while his "personal views are well known" (Hawn has repeatedly stated that he favours the "traditional definition" of marriage), he has "always stressed that above all else I represent you, the constituents of Edmonton Centre," urging constituents to "let me know what you think." Included is a cut-out mail-in survey card asking "Should Laurie Hawn, MP vote to re-open the marriage debate?" with space for four members of the household to tick off "yes" or "no."

"I've made a commitment to consult as much as possible with constituents, so that's what I'm doing," Hawn said when asked about the mail-out. "This one is obviously an important emotional issue for a lot of people on both sides of the debate, and it's one where we have a little bit of time to take a better reading of how people on both sides feel."

Hawn is quick to point out that he won't necessarily be bound by the results of the poll. "It will give me guidance," he stresses. "It won't necessarily dictate which way I'm going to vote on a particular issue, but it does give me guidance as to how constituents feel."

LEADERS IN the city's gay community,

NEWS | GAY RIGHTS

however, are less enthusiastic with Hawn's attempt at direct democracy.

"He was elected to make decisions, and the right decision is obvious. He's avoiding his responsibilities," charges Ken MacDonald, president of the Pride Centre of Edmonton. "His job as a parliamentarian is not to poll people on these kind of issues. He's elected to show leadership around this kind of stuff, and clearly it shouldn't be a case of a show-of-hands decides who gets rights and the majority wins."

"It's a tenant of our system that we protect minority rights," MacDonald continues. "It's unfortunate he's gone down this path—I think it's just an easy way to side step the issue."

Regardless of the results of Hawn's survey or the eventual re-opening of parliamentary debate on the topic an Edmonton lawyer familiar with the issue believes the government's ability to change the status of same-sex marriage in Canada is limited.

"It's fairly common for politicians to try to feel the pulse of their electorate—my comments go to the larger issue, and that is that this should not be revisited, and we have to remind ourselves how it came into place in the first place," says local lawyer Julie Lloyd.

"We have to remember that the prohibition on same-sex marriage was removed only after court after court after court in this country said that it was in violation of the Charter of Rights and Freedoms. The change in the law was made after, overwhelmingly and consistently, the courts in this country decided that excluding same-sex couples from the institution of marriage violated the Charter."

"It goes with out saying, then, that if a bill were to be put in place that would remove that entitlement, the government would have to employ the notwithstanding clause of the Charter," she continues. "The Government of Canada has never employed the notwithstanding clause, and it shouldn't." ▀



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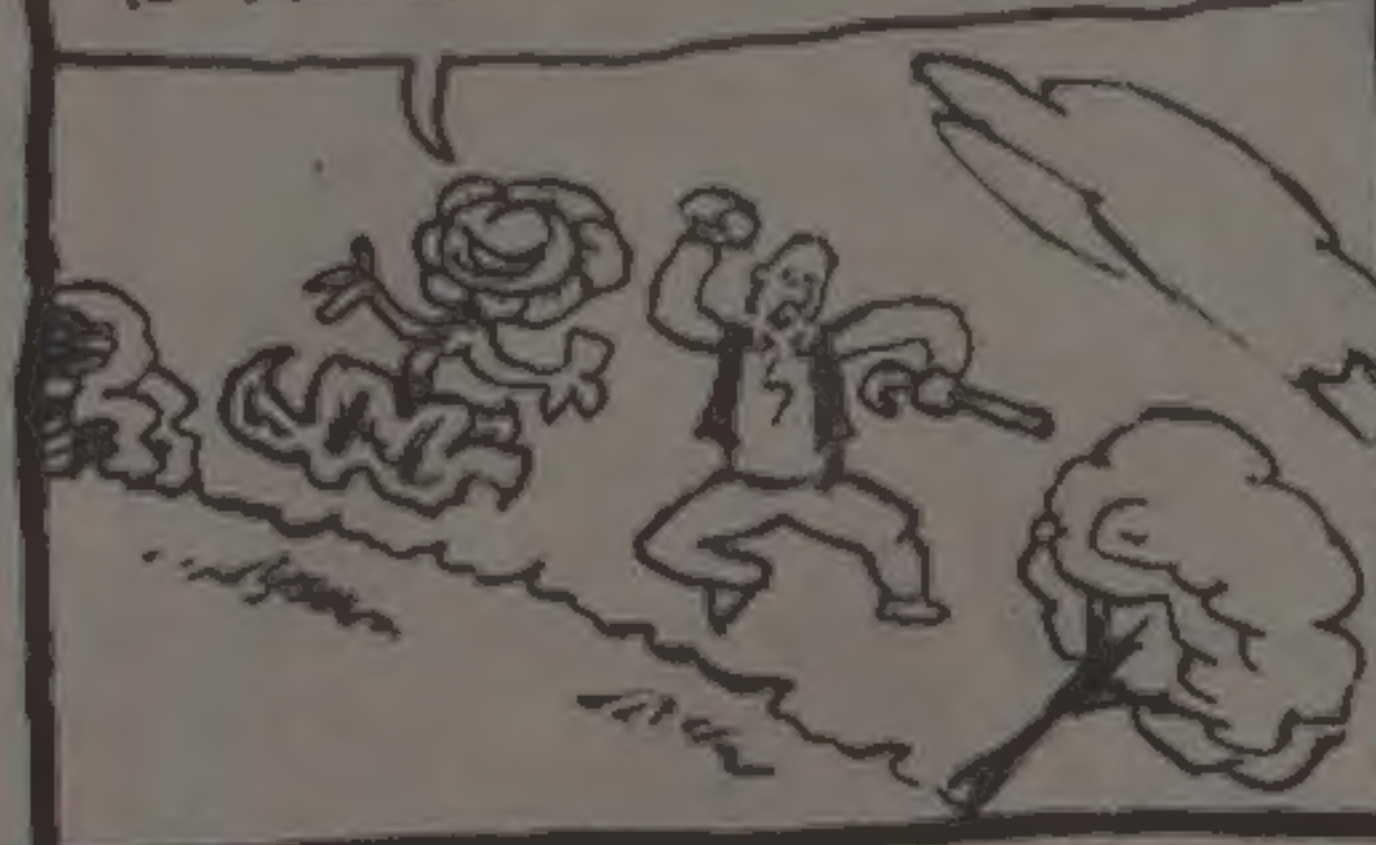
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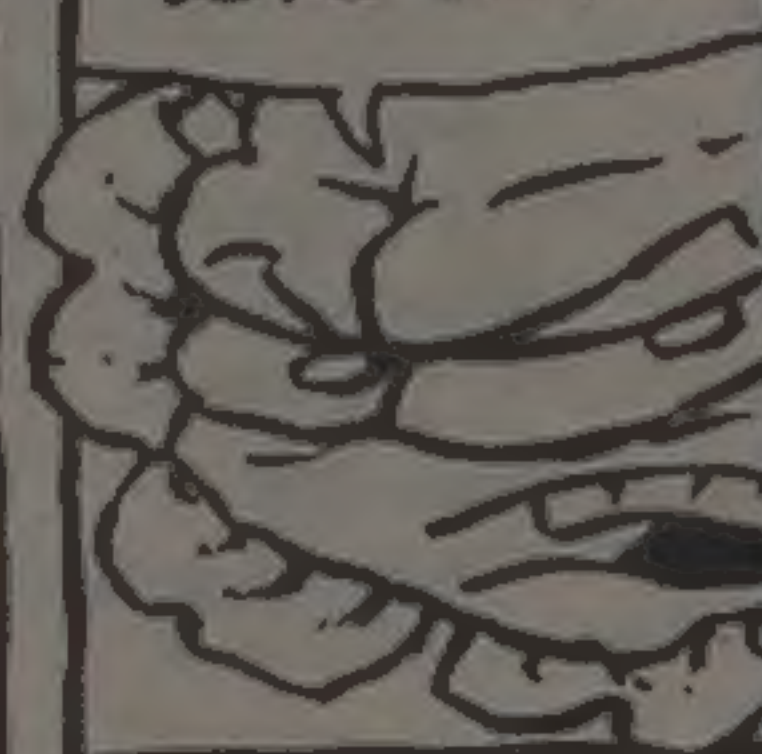
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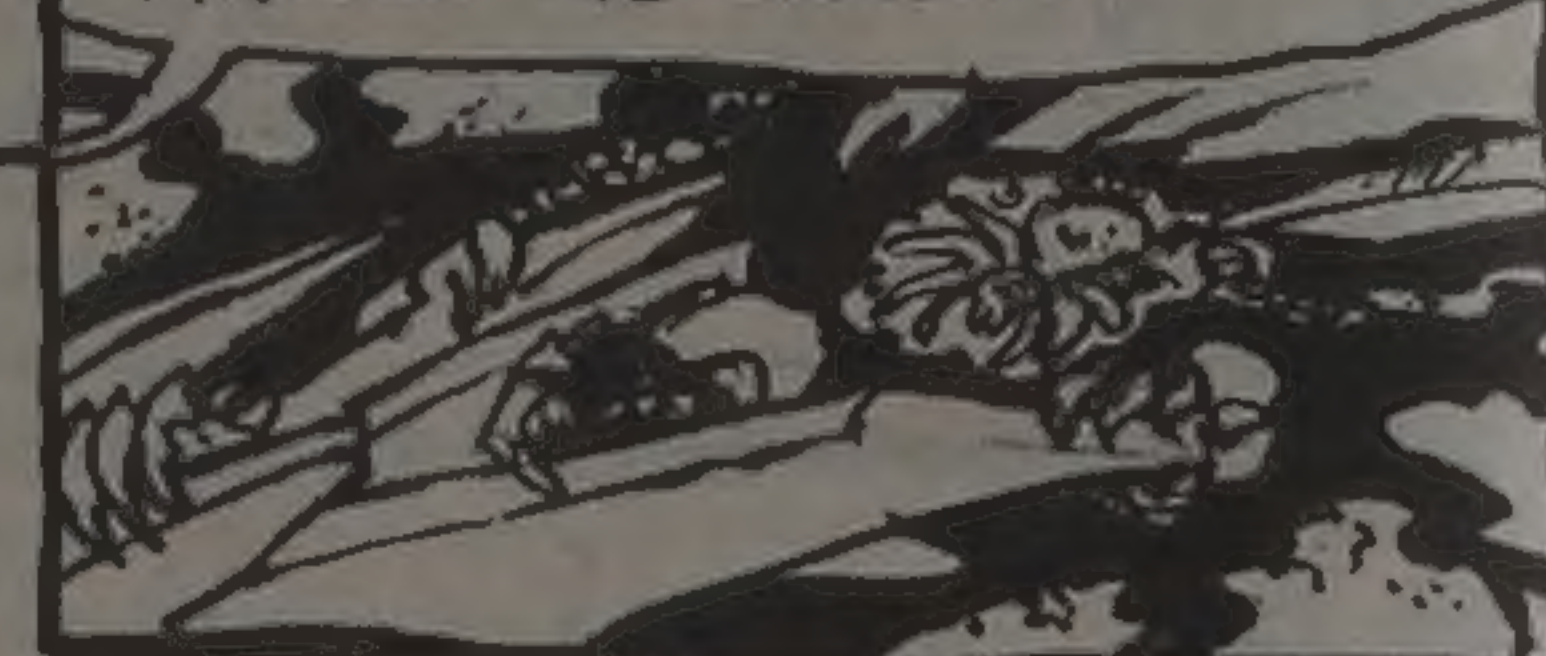
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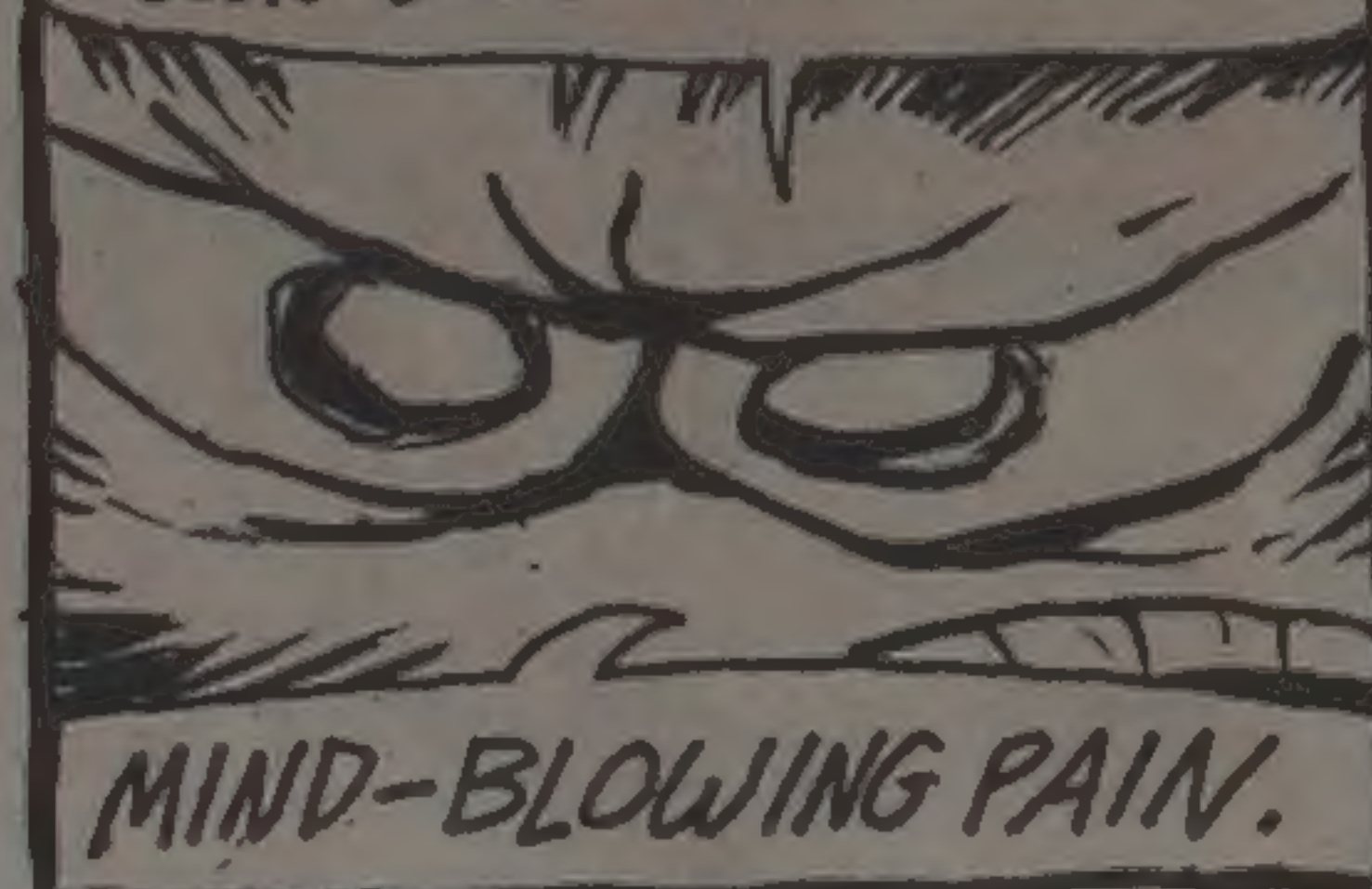
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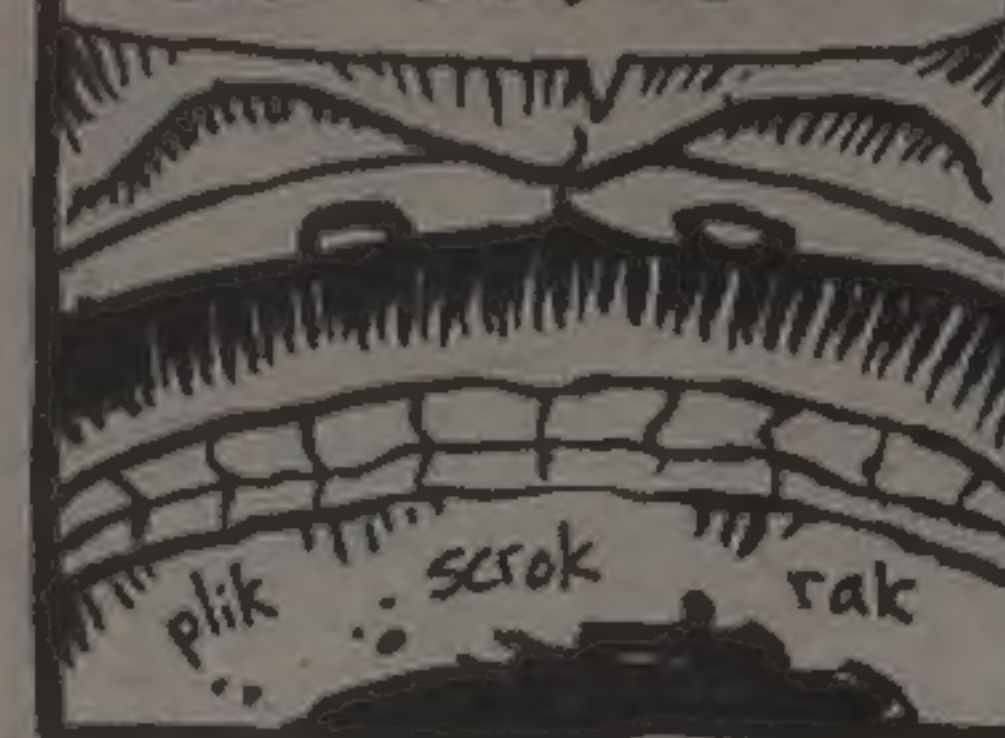
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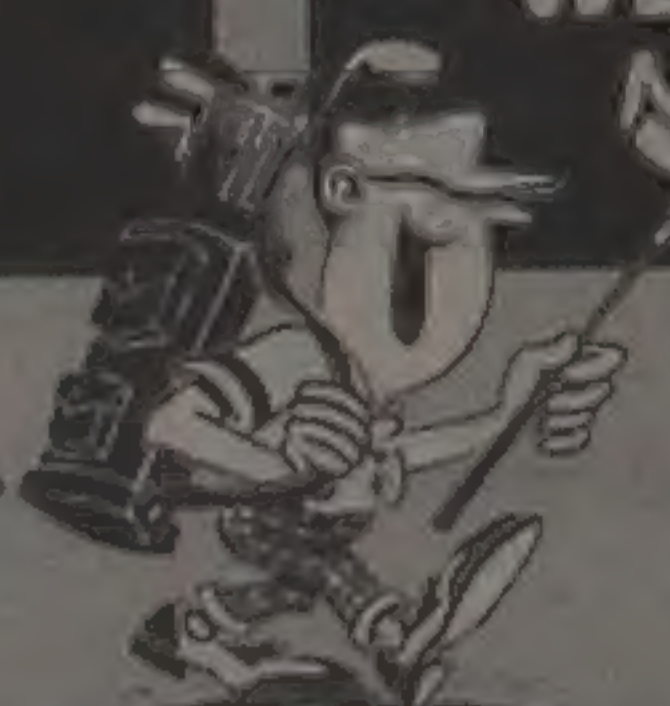
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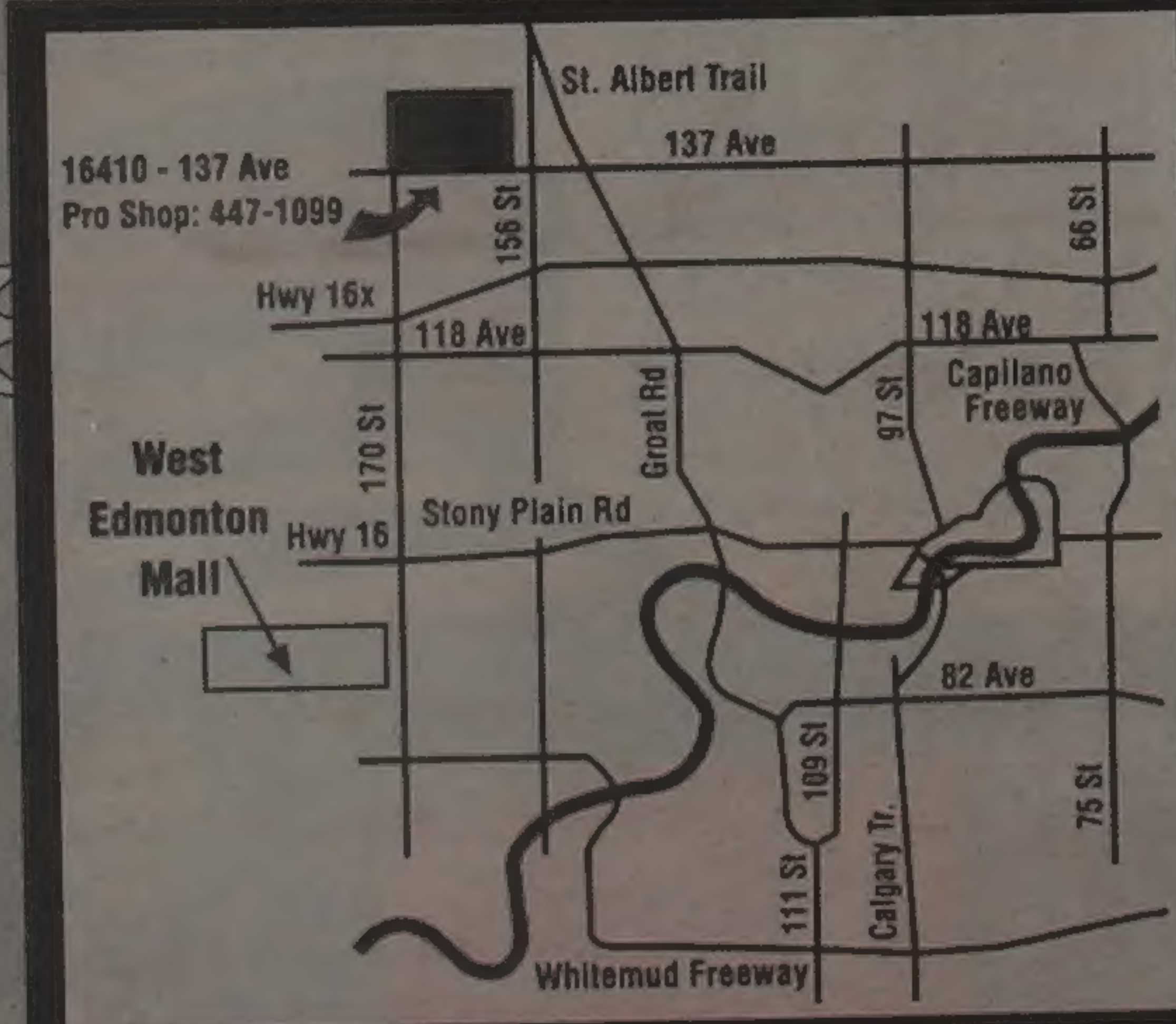
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Alberta welfare rates worst in Canada

SHANNON PHILLIPS / shannon@vuweekly.com

The National Council on Welfare released the 2005 report on welfare incomes last week.

The report compared welfare rates in all provinces and territories, comparing welfare incomes for single employable people, people with disabilities, lone parents with one child, and couples living with two children.

The Council also released figures on the adequacy of welfare payments, measuring welfare payments against the Low-Income Cut-Off (LICO), Canada's version of the poverty line. It found that welfare did not reach half of the LICO rate in any Canadian province.

The Council's statistical portrait was particularly bleak for Alberta.

For lone Alberta parents with one child, welfare incomes were the lowest in Canada at \$12 326—less than half the poverty line.

A single employable Albertan on social assistance has the lowest income in Canada—declining from \$9 881 in 1986 to \$5 050 in 2005, a 49 per cent decline when adjusted for inflation.

The National Council on Welfare points out that Employment Insurance benefits would have covered many single employable Albertans, but the rules have been tightened to a point where few qualify for benefits. Many must now turn to social assistance as a last resort. Forty per cent

NEWS | WELFARE

of unemployed Canadians qualify for Employment Insurance, according to the Council, while 80 per cent qualified in 1990.

IN RESPONSE to questions in the Legislature, Premier Ralph Klein touted the province's success at trimming welfare rolls. Alberta's welfare rolls dropped from 113 000 to 56 000 recipients between 1989 and 2005. Klein also reiterated Alberta's famous offer of bus tickets out of the province for welfare recipients.

"Alberta's short welfare rolls and hot economy mean those that are receiving social assistance are some of the most vulnerable people in the province," said John Kolkman, research and policy analyst for the Edmonton Social Planning Council. "Recipients are often ill or disabled, and they are living far below the poverty line."

The Council on Welfare showed that Alberta's welfare incomes for single employables accounted for only 24 per cent of the poverty line, the lowest in the country.

For single parents, welfare was only 48 per cent of the poverty line in Alberta, again the lowest in the country.

Eighty per cent of Alberta's lone parents are women. According to the Council's 2004 report on poverty in Canada, 95 per cent of single women with children who rely on welfare or other forms of social assistance live below the poverty line.

In recent years, social assistance policies have been changed so that recipients cannot receive student loans and employment earnings are deducted from assistance—policies the National Council on Welfare says strip people of assets and make it more difficult to pull themselves out of poverty.

John Kolkman says that low social assistance rates in Alberta, coupled with housing shortages, a real estate boom and inflation in the cost of basic goods means sentencing vulnerable Albertans to a life of homelessness and despair.

Provincial investments in housing programs are not keeping pace with the demand for affordable housing, says Kolkman, pointing out that Edmonton's updated rental vacancy rates were also released last week by the Canadian Mortgage Housing Corporation. The vacancy rate has dipped to 1.6 per cent.

"The Conservative government can readily afford to invest a small portion of the budget surplus in bringing welfare rates up to the poverty line and keeping them there," concluded Kolkman. ▽

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High hopes in Alberta as May carries the Green day

ROSS MOROZ / ross@vancouverweekly.com

The Green Party of Canada has elected a high-profile environmentalist as their new leader.

Delegates at the party's weekend leadership convention in Ottawa elected Elizabeth May, an environmental lawyer and founding executive director of the Sierra Club of Canada, who garnered 66 per cent of votes to beat challengers David Chernushenko and Jim Fannon.

May replaces outgoing leader Jim Harris, who led the party in the last two federal elections.

May was born in Connecticut, but moved to Cape Breton with her family in the early '70s, graduating from Halifax's Dalhousie Law School in 1983. In the mid-'80s she worked as an environmental adviser to the government of then-Prime Minister Brian Mulroney, although she resigned over Mulroney's granting of permits for the

NEWS POLITICS

building of a dam in Saskatchewan without the proper environmental assessments. In 1989, May helped to found the Sierra Club of Canada, resigning in early 2006 to enter the Green Party leadership race.

In her acceptance speech, May reaffirmed her oft-cited opposition to NAFTA, insisting that the Green Party is "not against trade," but that it "must be fair." May also highlighted North America's increasing cancer rates, explaining that "this country and all of North America is in the midst of a cancer epidemic that nobody wants to talk about."

THE GREEN PARTY has increased its profile and vote totals over the last two federal elections, garnering 4.5



per cent of the popular vote in the 2006 election, but it has never elected a Member of Parliament and has not been allowed to participate in the televised leaders' debates.

The Greens have, however, done surprisingly well here in Alberta, amassing 6.5 per cent of the popular

vote in 2006, more than in any other province. They even managed to come in second in the rural riding of Wild Rose and third in Calgary West, and the president of the Alberta wing of the party anticipates even more success under May.

"It's very exciting. She brings a really strong voice to the party," enthuses Grant Neufeld, who is especially pleased to see his party being led, unlike almost every other Canadian political party, by a woman.

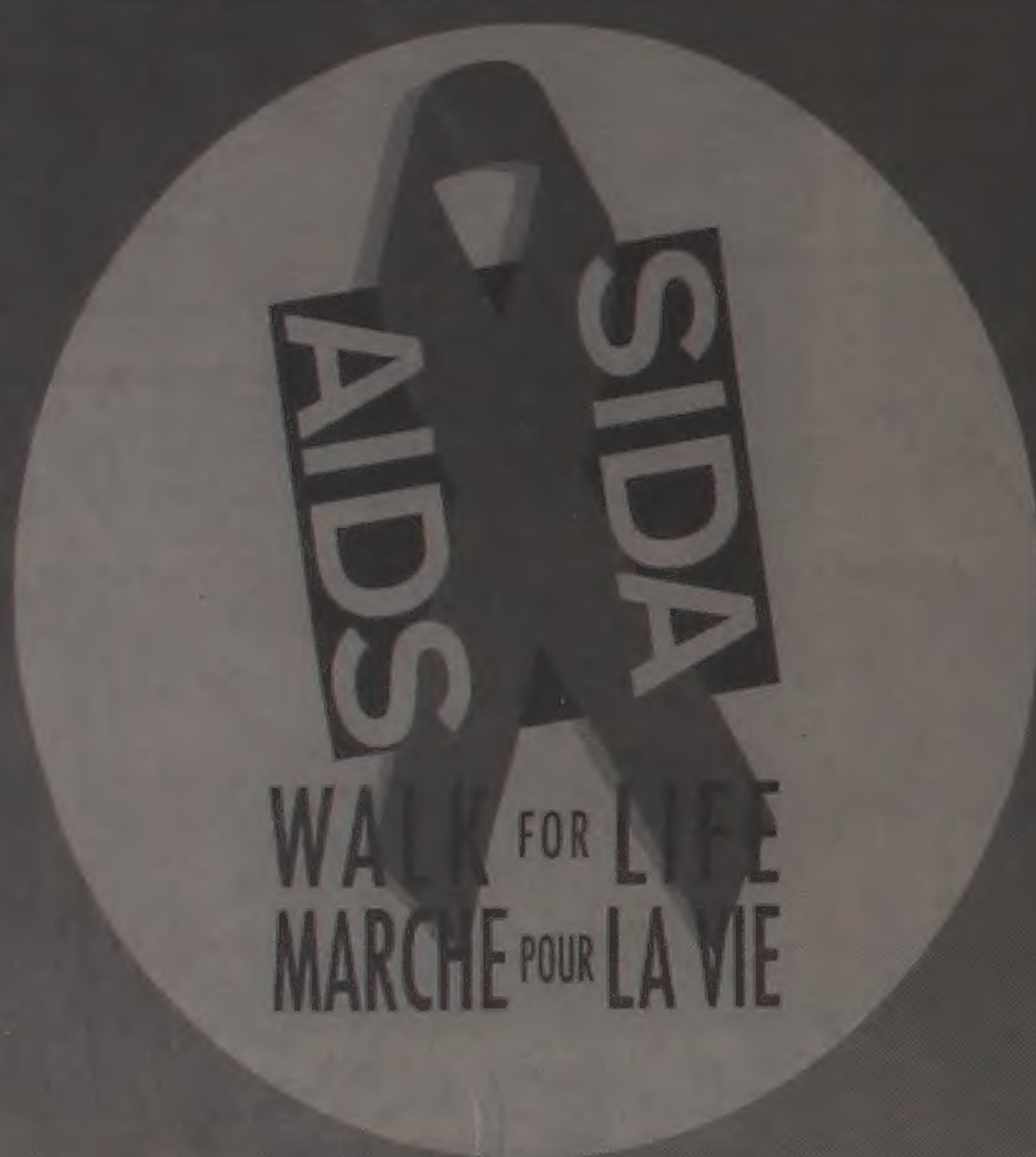
"I'm very pleased that the party now has a woman as leader," he says. "On our list of core principles and core values of the party, gender equity and feminism are priorities. There certainly isn't gender equity in politics; in the last election, I think only one party—the Animal Action Party—had a woman as leader. Here in Alberta in

the last provincial election the Green Party had the highest percentage of female candidates, but we only had about 30 per cent—we didn't even quite make the one-third level, and all the other parties had less than we did.

"Electing a woman as head of the party at a time when we're really ascending is really counter to what typically happens across liberal democracies across the world," he continues. "It usually happens as a party is losing power: we had that happen here when Kim Campbell was elected to lead the Conservatives when everybody knew that party was all but wiped out at the time."

It is his party's increasing popularity that he hopes May can continue to capitalize upon, although Neufeld does give much of the credit for the Green's ascension to outgoing leader Jim Harris, a former Progressive Conservative who had been criticized by the party's grassroots for his pro-capitalist and economically conservative views.

"[Harris] did a tremendous job building things up—he took the party from being on the fringe to being a full-fledged political party, and regardless of whatever controversies people want to create around him, he did a really solid job building up the party," Neufeld insists. "I mean, yeah, when he was in college he was a member of the young Conservatives, but, you know, everyone makes mistakes when they're in college." ▽



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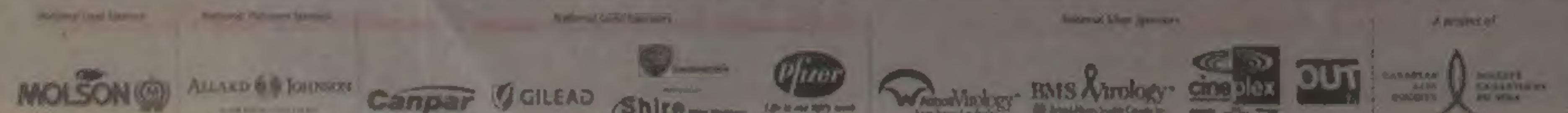
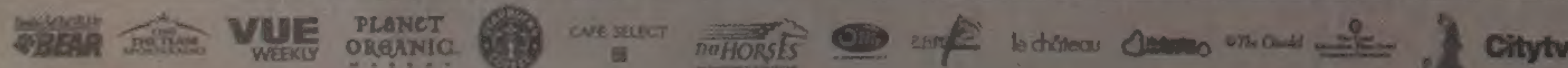
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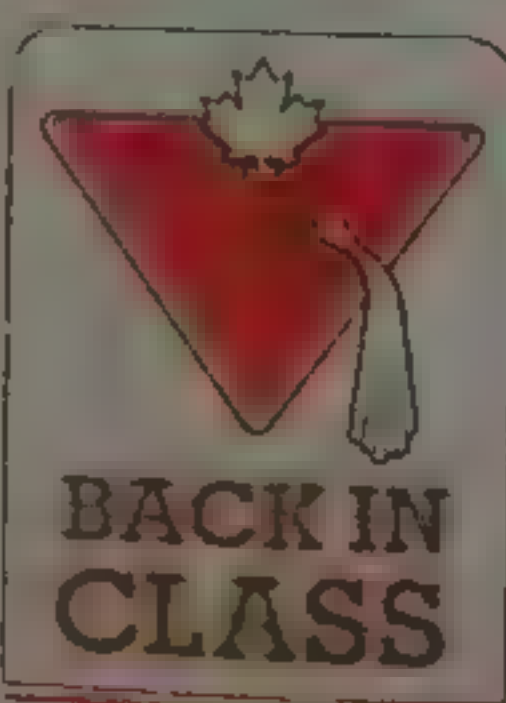


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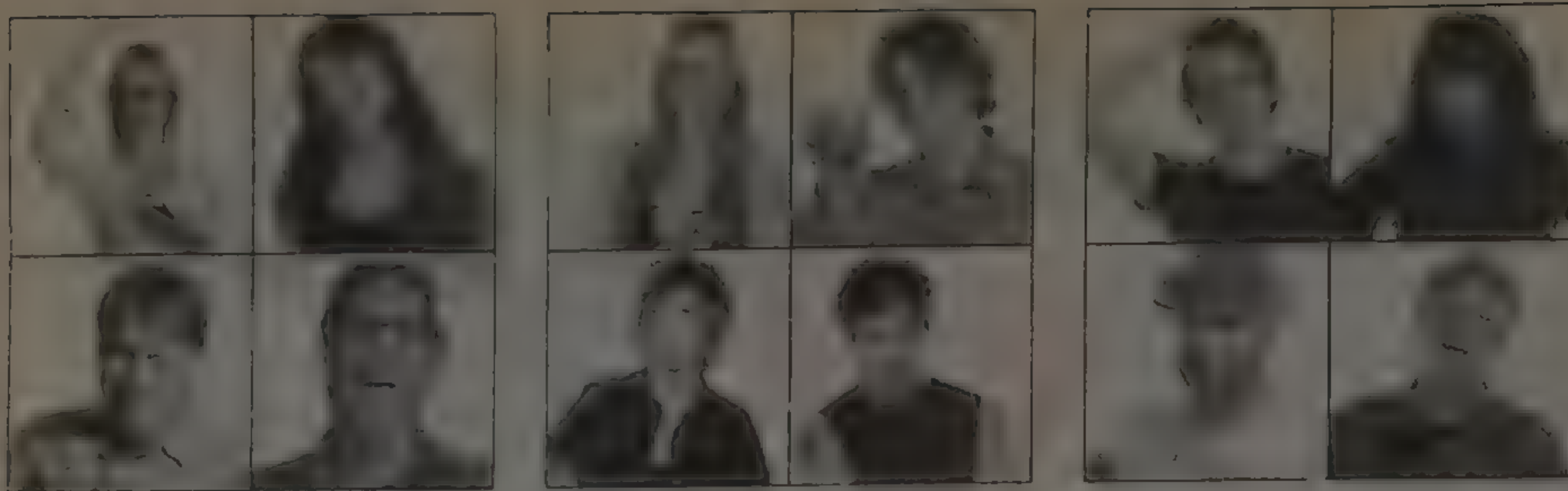


Digital Cameras



Starting in 2006, the new Canadian Tire Kids' Club will offer members exclusive access to special offers, discounts, and more. The new program will be available to all members who are 12 years old or younger. The program will be available to all members who are 12 years old or younger. The program will be available to all members who are 12 years old or younger.





3-Day novelists get Book TV-ed

JARED MAJESKI / jared@vancouverweekly.com

It's been a busy month for Mark John Hiemstra. As a cook at one of Jasper's most popular restaurants, and finalist in Book TV's 3-Day Novel Contest, Hiemstra has been busy working everyday so he has the time off to participate in this marathon of prose. Fighting through the hurdle that he must jump over

Armed with his training regimen of sleep deprivation, two letter-sized pages of notes that he will call an outline and probably a toothbrush, Hiemstra and 11 other writers will compete for an intense three-day writing binge in the hopes of impressing three judges.

The prize: a prestigious writing mentorship and a chance at literary notoriety.

An extra heaping teaspoon of scrutiny and analysis will be put on these finalists, as this is the first year the 3-Day Novel Contest will be televised. Book Television will feature regular live updates throughout the contest, both on the tube and online.

While the event will, at times, have a rather high-pressure, circus atmosphere, both the finalists and Book Television do nothing but benefit from it.

"As much as they're using me to make entertaining television, I can use them to maybe get my name out there a little bit," Hiemstra speculates. "At the same time, I don't

NEWS WRITING

want to be the Sugar Jones of the literary world once this thing is done. I want there to be some legitimacy to my work."

Book Television, along with show producer Tate Young, will be taking a smart, almost parodist approach to the broadcast.

"There's sort of a parody element to reality television," Young says. That component, along with what he calls "a sporting feel," is what could make this contest a delightful addiction. Contestants will have access to a video "confessional" booth throughout the weekend, but will also have to participate in a number of small challenges. It's like someone took a blender, threw in *Big Brother*, the Ironman marathon and *War and Peace*, and out came *Book Television presents the 3-day Novel Contest*.

WRITERS FROM ALL OVER the country, each with their own unique literary penchant and flavour, will be participating in an event so oddly extreme, there isn't an ESPN-type station out there that would know what to do with it.

Each and every writer has the freedom to create any type of novel they wish. The only catch? It needs to be publishable.

Along with Vancouver freelance writer/editor Jenn Farrell (*Sugar*

Bush and Other Stories), Edmonton literary mainstays Todd Babiak and Minister Faust will be on hand to review and judge each finalist's finished novel.

Contestants, like Hiemstra, will have been preparing for days before the event. While knowing at least the general direction you want to take your novel in and how many pages you are aiming to write are all pinnacles of concern, the importance of being physically prepared is not to be taken lightly. Well, "prepared" is more of a relative term.

"I'm a bit of an insomniac, and I'm not sure if that qualifies me as physically fit," Hiemstra says. "In terms of being physically fit, the fact that I'm actually not is sort of an advantage to me."

Fellow contestant Tyler Morency concurs. Sleep, as he knows it, may not be inevitable.

"I guess we've got a room full of cots, and that doesn't seem really that copasetic to rest," Morency says. "As far as sleep is concerned, I think I'm going to try and sleep as little as possible."

But as we look past the broadcast, past the challenges, past the sleep deprivation, we see, in essence, the creation of art.

Each writer has proven to be worthy of a literary challenge that few face. Who will rise to the challenge? Who will prove that the creation of a publishable, engaging novel can happen in a 72-hour period? ▼

Thanks for the memoir-ys

BOOKS **HOPSCOTCH**
JOSEF BRAUN
hopscotch@vancouverweekly.com

We like to call it dirt. Those fragments of dubious data, those likely embellished stories, those glimpses into the private worlds of the famous, the revered and the grotesque. And for those of us more inclined more toward bound volumes than tabloids, we get our dirt from biographies and memoirs.

I used to have conflicted feelings about the latter form. At some point decades ago, everybody and their dog, regardless of aptitude, style or vision, decided they should write a book about their lives and thoughts. I always found it a bit sad. I remember feeling slightly ashamed as I forked out cash for the hardcover edition of Marlon Brando's *Songs My Mother Taught Me*, even though I bought it on sale at Superstore. Unless they were by, I don't know, Holocaust survivors, memoirs struck me as rather disreputable.

Biographies on the other hand carried with them a certain air of respectability, of studious research, literary ambition and long hard looks into some significant, complicated life. They tend to regard objectivity as the highest aspiration and the collection of facts as having undisputable virtue. In short, if their subject was someone we could take relatively seriously, then biographies were somehow more deserving of our serious consideration.

I'm grossly generalizing, but here's the point: over time, I realized that most biographies—with their slavish adherence to chronology and thoroughness, their vain attempts to avoid a fatalistic tone (you always know how the damn things are going to end) and their rejection of a distinctive authorial voice—frequently bore or at least frustrate me, while a surprising number of memoirs—unapologetically subjective, often drifting in form, dictated by inspiration, pride, capriciousness and idiosyncrasy—can be richer, more alive and perhaps even more

distinctively literate than their ossified, museum-piece counterparts.

Rather than delve into sombre descriptions of the Hungarian farming community where the subject's great grandparents conceived the subject's maternal grandmother, memorable memoirs tend to come out of the gate running. They know how to make an entrance, to open with a line or two that will help to set the tone and perhaps even reveal something integral about the author.

Joan Didion's *The Year of Magical Thinking*: "Life changes fast. Life changes in the instant. You sit down to dinner and life as you know it ends."

Roman Polanski's *Roman*: "For as far back as I can remember, the line between fantasy and reality has been hopelessly blurred."

Timothy Findley's *Inside Memory*: "In the plays of Anton Chekhov, there is

"Yeah, so when I was in The Stooges, a lot of dumb things used to happen to me." —Iggy Pop

always a moment of profound silence, broken by the words: "I remember ..." What follows inevitably breaks your heart."

Iggy Pop's *I Need More*: "Yeah, so when I was in The Stooges, a lot of dumb things used to happen to me."

Vladimir Nabokov's *Invitation of a Memory*: "The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness."

Miles Davis's *Miles*: "Listen."

Some memoirs start by simply launching into terrific stories: Bob Dylan talking about meeting boxing legend Jack Dempsey, who tells him he looks too light for a heavyweight; Guy Maddin

CONTINUES ON NEXT PAGE

trachea and the hero
and other such stories ...

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talking about moving his mother out of the family home and dreaming of discovering secret passages and secret rooms in its basement; Paul Bowles recalling how his first childhood utterance of the word "mug" filled him with unease because he couldn't believe that a word and a thing were taken to be the same; Luis Buñuel talking about confirming his mother's memory loss by watching her

read the same magazine over and over; Irving Layton claiming to have been, like Moses, born circumcised, a sign that he must surely be The Messiah.

Okay, so five of the memoirists listed above were already distinguished writers—not that their vocation makes their memoir-writing any less precarious or potentially self-indulgent—and Miles Davis couldn't string together a full sentence without using the word "mother-fucker." I cite memoirs by artists because,

well, those are the ones I tend to read. This no doubt greatly biases my argument.

But consider that if you peruse these books, what you get isn't a list of events and erudite bits of analysis, but speculations, boasts, rants, defences, digressions, confessions and reveries on a real life with all its chaos still in the making. In the case of many listed here, you also get profound reflections on the nature of memory, which itself is a cornerstone of literary art and the most essential build-

ing block of Self.

Now, let it be said that there are endless exceptions to my championing of memoir over biography. Just scanning the above subjects I can already think of wonderful, unconventional biographies written about both Davis (by John Szwed) and Bowles (by Millicent Dillon)—and one of my recent favourite books is Ann Wroe's fascinating *Pontius Pilate*, which concerns a subject about whom almost nothing is known.

I realize my argument's fragile, but I still think there's something to it. Maybe it's about the impossibility of history vs the irresistibility of storytelling, personal storytelling that might as well be fiction but this makes it no less true. Or maybe it's really just about my desire to hear a genuine, unmistakable voice, to feel like the only ones in this room are just me and that other, experiencing that magical intimacy that's sometimes shared when the right confessor finds the right words. **V**

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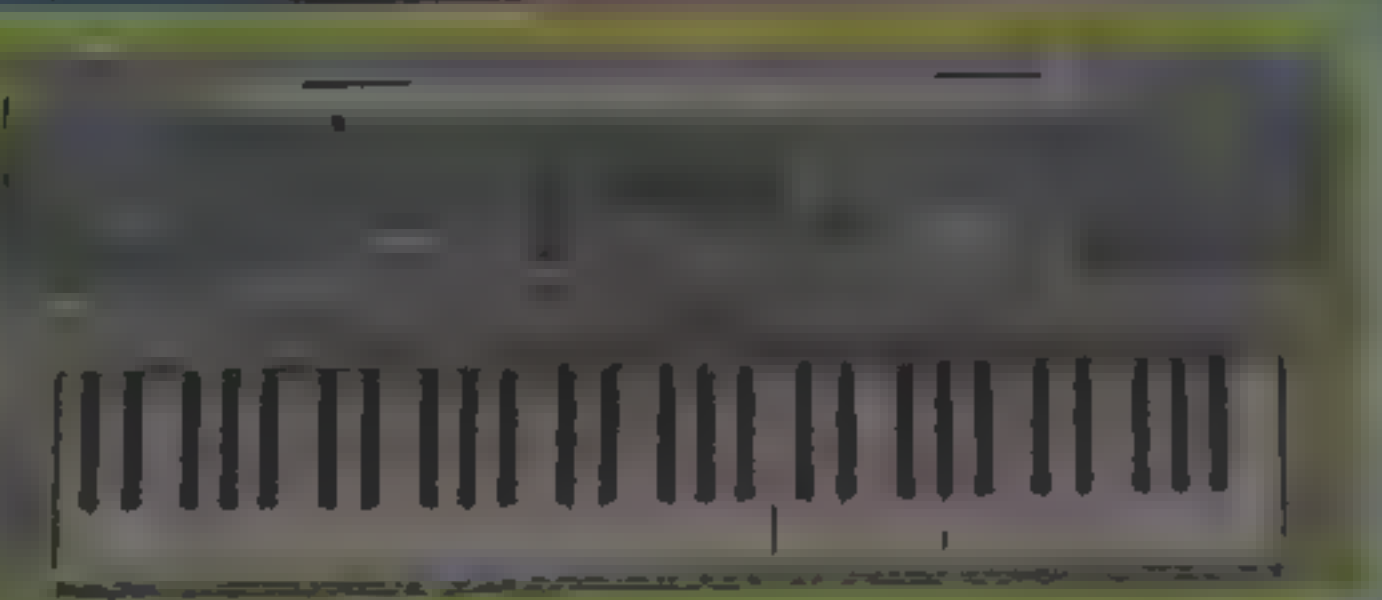
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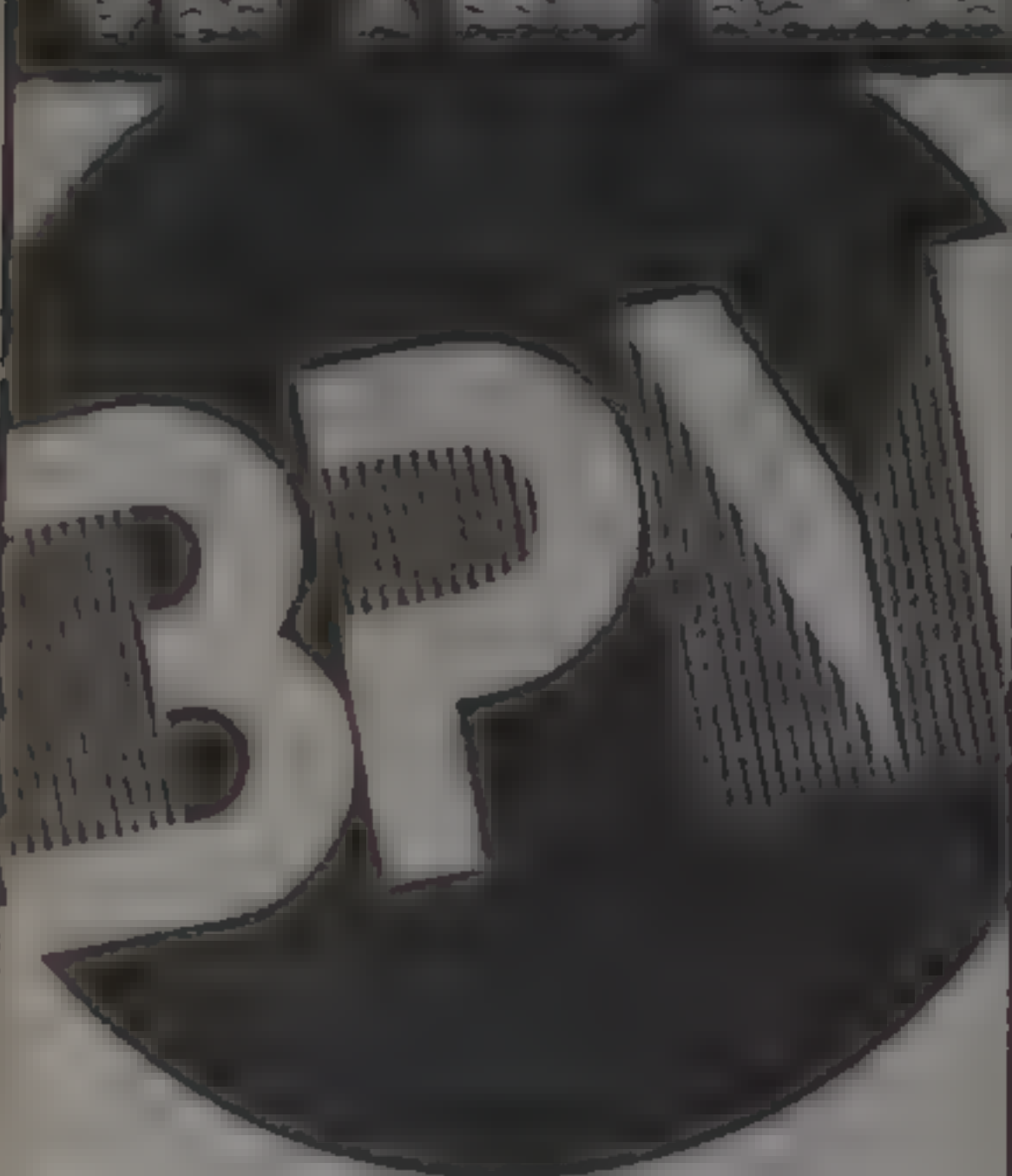
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Infinite hours in the maze of 'the casual game space'

GAMES **INFINITE LIVES**
JANTIN ZENO
infiniteives@vucweekly.com

Aching wrists and a spine like split timber, eyes fogged and belly rumbling with the vicious chemistry of instant decaf and windfallen sour apples from the tree outside my window, a thick mat of emoticon-download and online-casino popunders carpeting my desktop ... welcome to my 2 am, the finish line of 13 hours of immersion in what the voice of "net marketing calls "the casual game space."

Whether it's one of the teeming millions of colour-matching crystal games, a cutesy little cartoon puzzler, some kind of Lemmings knockoff, a retro-arcade joint, a piece of pretentious "interactive fiction" or an abstract block of braitwisting logic exams for the Mensa set, a small game, browser-based, is meant to be quick-playing, a pick-up and put down coffeebreaker. And so they are, most of them; design quality and play value are such that the addiction factor on any single web diversion is pretty low. But in aggregate, as a steady stream, when moving from game to game to game is itself the addiction? Shit.

Most clicktrancing office drones and bored housepersons have at least a rough sketch of a social structure around them, setting limits on how many glasseyed minutes can be indulged. Today, here, it was just me, my electric kettle, my apple basket, my coffee-spattered iBook and gamelet after gamelet semi-randomly

clicked up from the bottomless archives of casual-games blog JaysGames.com. Timewasting becomes research—becoming painful timewasting again when the time-to-fee calculations put me down below five bucks an hour. The genre's target market, however, is all on the clock.

This is the future of gaming, in two (maybe three) ways. First, it's where the money is; after a brief post-bubble bust, online ad revenues have been taking off like a motherfuck, and game pages, places where eyeballs rest for long periods of time, are prime real estate.

Second, it's consumer development.

But in aggregate, as a steady stream, when moving from game to game to game is itself the addiction? Shit.

Unlike all but the most esoteric movies and music, videogames require a complex core of fundamental skills and vocabulary in order to be consumed and appreciated, a core that needs to be learned. For the games market to grow there needed to be more gamers, and Mom-simple casual games are the recruiting office, the training centre ... the "first one's free" school-yard gateway drug that'll lead (so the hope goes) to Bev from HR becoming a hardboiled (poached firm, at least) gamer on her own time and dime.

But for a lifetime gamer, the trivial shit that clogs the casual pipe doesn't hold much in the way of appeal; I played

Columns on the Sega Game Gear and Sokoban on a PC with a CGA card, and I don't really need 10-score different ways of matching gems or shoving boxes now. What got me snagged this morning, afternoon, evening and night—god damnit!—was a constant parade of point-and click adventures.

I STILL CAN'T BELIEVE IT: is there a style of gameplay more predictable and formal? From how many rooms did I escape this afternoon? How many spooky mansion murder-mysteries did I unravel, methodically mousing over static scenes with an

—the aesthetics; from atmospherically photo-realistic horror riffs with grade-A spooky soundtracks through clunky "tongue-in-cheek" adventures drawn in MS Paint and written by nerds for whom the word "wombat" is the distilled essence of comedy, the point-and-click form comprises the whole of human artistic inclination and ability. It's been inspirational, really.

And that's the third way in which casual games are the future of gaming: they're the segment that can be participated in directly by independent creators, the last refuge of the one-man development shop. Slick commercial releases aside, the bulk of little games are the products of individuals or small groups working with little or no funding, and the sheer variety on display puts the mainstream mass-market to shame. Casual games are the industry's experimental laboratory, the punk underground. Could I design a MMORPG better than *World of Warcraft*? No. But could I design an hourlong point-and-click adventure scarier than *Exmortis* or funnier than *The Goat in the Grey Fedora*?

Probably not; independent game creation may be within common reach, but it's pretty far out of my grasp. Making an adventure game—like making music, making pictures, making movies—still takes shitloads of work ... and don't think I haven't half-assedly begun and abandoned my own projects. Like most people, I'm content with—worse than content, hypnotized, sedated by—grazing on this huge field of work; filling otherwise productive hours with the endless diversions of others' imaginations ... ▽

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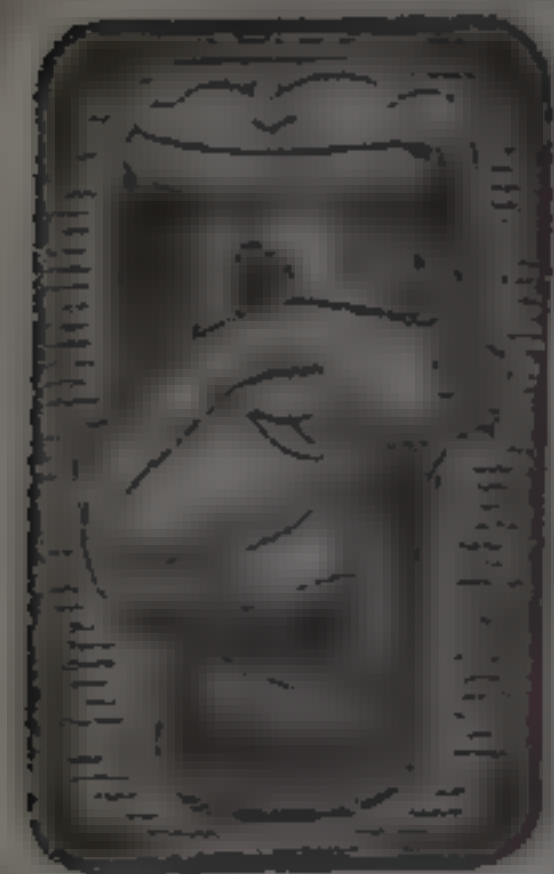
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VUEWEEKLY

DISH



Come to the corner of cheesecake and Madison's

CHRISTOPHER THRALL / dish@vueweekly.com

The doors of the beautiful old Union Bank building swung open and we paused for a moment in the air-conditioned embrace. Within, cool brushed nickel and navy blues fought a tasteful battle with dark sage tones and warm hardwood for decorative supremacy. The result was a fusion of classic and modern as refreshing as the civilized temperature.

A string movement overhead serenaded us to our reserved table right next to the window looking out at Jasper Avenue. White linen tablecloths were the perfect backdrop to elegant crystal glasses and menus. I took a quick browse through the wine list, which has recently changed under new executive chef Blair Lebsack. There was plenty of choice for under \$50, but I was drinking alone. In response to the heat, my wife chose a virgin piña colada (\$3.25) and I decided on a glass of rosé: the Tomaresca Ciara from Puglia, Italy (\$7).

My lovely bride rarely lets her romantic side get the better of her, but she raved about the elegant simplicity of the menu. Its unpretentious composition was the essence of poetry, with each description painting a vivid image in our imaginations. I had no idea what to expect from a "deconstructed Waldorf salad" or "tarragon chimichurri", but the syllables themselves were magnificent.

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topped out at a \$16 maximum, and the entrées stayed under the \$35 limit that Edmontonians seem to place on their cuisine. My seafood-loving wife fixated on the oven-roasted Vancouver Island sablefish (\$32) and I was won over by the excessively adjectived slow roasted Bromme Lake duck breast (\$29).

Our suave European server smiled as he delivered our drinks, then largely ignored us while he attended to more yuppie-looking clientele. (Tip: don't wear jeans to Madison's, even if you're on your way to a ranch that evening.) Unperturbed, I sipped at my wine and then sipped again in confusion. The rosé itself was huge, boisterous and full of flavour, but a slight hops aftertaste was bizarre. Fortunately, it wasn't bizarre enough to stop me from drinking it.

Our warm, herbed rolls arrived quickly in their wire mesh basket, along with a small pot of creamy, whipped butter. Thanks to our usual habit of dining early, the 15-table restaurant was largely empty and the kitchen delivered our entrées nearly as quickly.

A TRUE CHEF is an artist. They weave together colours and textures to daz-

zle the eye just as the aromas blend in the nose. The flavours contrast. Each must stand on their own (for the poor, benighted souls who savour only one item at a time), but they must also deliver far more than the sum of their parts.

Chef Blair Lebsack is an artist.

Our square white plates were gleaming canvasses upon which our dishes were drawn. My wife was making delighted sounds over her firm sablefish, rich with spices but light and melting on her tongue. I took my first taste of "cardamom crackling" and was swept away by the salty, chewy burst across my palate.

Three hearty slabs of fine-grained duck breast spread across my plate, far juicier than any other fowl I have tried. My gnocchi were slightly crisped on the edges and balanced the intricately-flavoured meat with their substance. My Ciara was a perfect chaser, and I barely noticed the hops any more.

As thrilled as she was with the fish, my bride almost stabbed my hand when I reached for one of her ravioli. Unbelievably, the sweet flavour of mascarpone cheese had been rolled into the pasta for an unexpected treat. When she finally made it down to the bed of sautéed spinach, she was delighted to find that it had absorbed the garlic and rosemary crème from the rest of her meal.

CONTINUES ON NEXT PAGE

"People have to learn to trust the kitchen," Chef Blair Lebsack says. The new executive chef for Madison's Grill started only six weeks ago, and he has completely revamped the dinner, lunch, wine and banquet menus based on the fresh produce available in Edmonton's summer heat and is already planning his fall/winter offerings.

He took a quick break from the dish pit to speak to *Vue Weekly* about heading his first Edmonton restaurant and what it means to be an executive chef.

"I have full creative control over the kitchen," Lebsack grins. "In fact, it's like running my own operation: budget, staff and food costs are all my responsibility." These days, staffing is hard everywhere, but Lebsack is proud of his team. "We know that we're only as good as our last meal, and everyone here has a great work ethic."

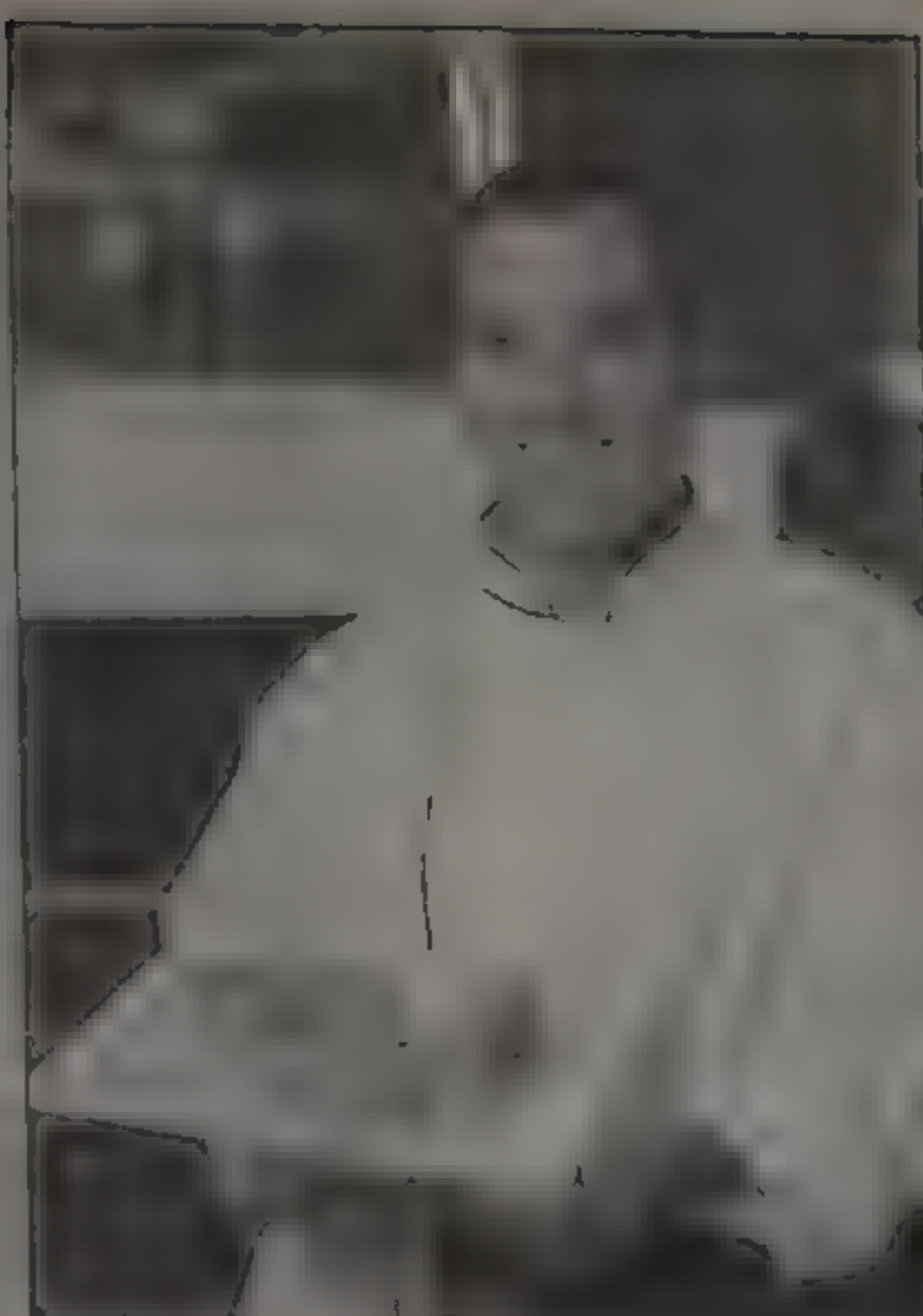
Lebsack, 32, discovered his passion 12 years ago while in a BSc program at UBC. A quick food and beverage management diploma at Red Deer College sharpened his front-of-house skills. When he finished his culinary Red Seal with a journeyman ticket from NAIT, he was ready to find a mentor.

"I served under two German master

chefs and a few French classicists," says Lebsack. "I worked in Calgary, Canmore and Banff, then took my first executive chef position in a restaurant in Bragg Creek. I've opened two restaurants from scratch. I ran kitchens in large hotels, then moved out to Saskatoon." When he heard about the opportunity in Edmonton, he was on the next flight.

"Edmonton really started Alberta's culinary scene," Lebsack says. "It used to be where you'd go for great food. Nobody had anything to compare before this recent boom, and I can still take you to four or five places that will blow Calgary away." Lebsack insists that it's the people who make the scene: chefs take chances, diners enjoy their meals and come back for more.

The one thing Lebsack doesn't take a chance on is his locally-sourced ingredients. He is seeking a bison supplier and visits the Old Strathcona Farmers' Market every Saturday for organic radishes, peaches, cherries and herbs. He goes abroad only when he has to: Hawaiian tuna is a huge seller, and he gets his truffles from Oregon or France. Walnut and pumpkin oils are hard to come by locally, but he says the finest first-pressed canola oil is found right here.



Besides a new menu every season, Lebsack also has a few surprises up his sleeve: he plans to introduce a surprise for people who trust the kitchen.

"I want to offer a five-course menu, where we dig into our special pantries for something different," Lebsack smiles. "Great food is supposed to wow people, and I want Madison's Grill to be the cool, trendy place to go for a dining experience instead of a place to go for food." ▽

CONTINUED FROM PREVIOUS PAGE

We were amazingly full, but the single page of desserts deserved our attention. I settled on a shortbread passionfruit mascarpone (\$9). Predictably, my wife didn't read any farther than the caramel apple cheesecake (\$9).

Despite the beauty of its presentation and visual balance, she took her first few bites with her eyes closed. Her light, rich cheesecake had been stabbed through the heart with the finest caramel apple known to man. She was enraptured, which was fine, since I sure as hell wasn't sharing mine.

Two layers of cinnamon shortbread caressed a generous spread of sweet mascarpone cheese, with gooey passionfruit drizzled on top. I wasn't exactly sure how to eat it, since shortbread traditionally doesn't lend itself

to being cut with a fork. My wife threatened to walk out on me if I picked it up like a sandwich, however, so I carved into the tart, sweet, creamy and crunchy ambrosia and never looked back. This intense combination is a real contender for Best Dessert of 2006.

At \$91.16 before tip, the meal wasn't cheap. But for an occasional place or a soiree of pure romance, Madison's takes the (cheese)cake. And the two sticks of Ovation for our after-dinner mints was just the right touch to set apart a wondrous dining experience. ▽

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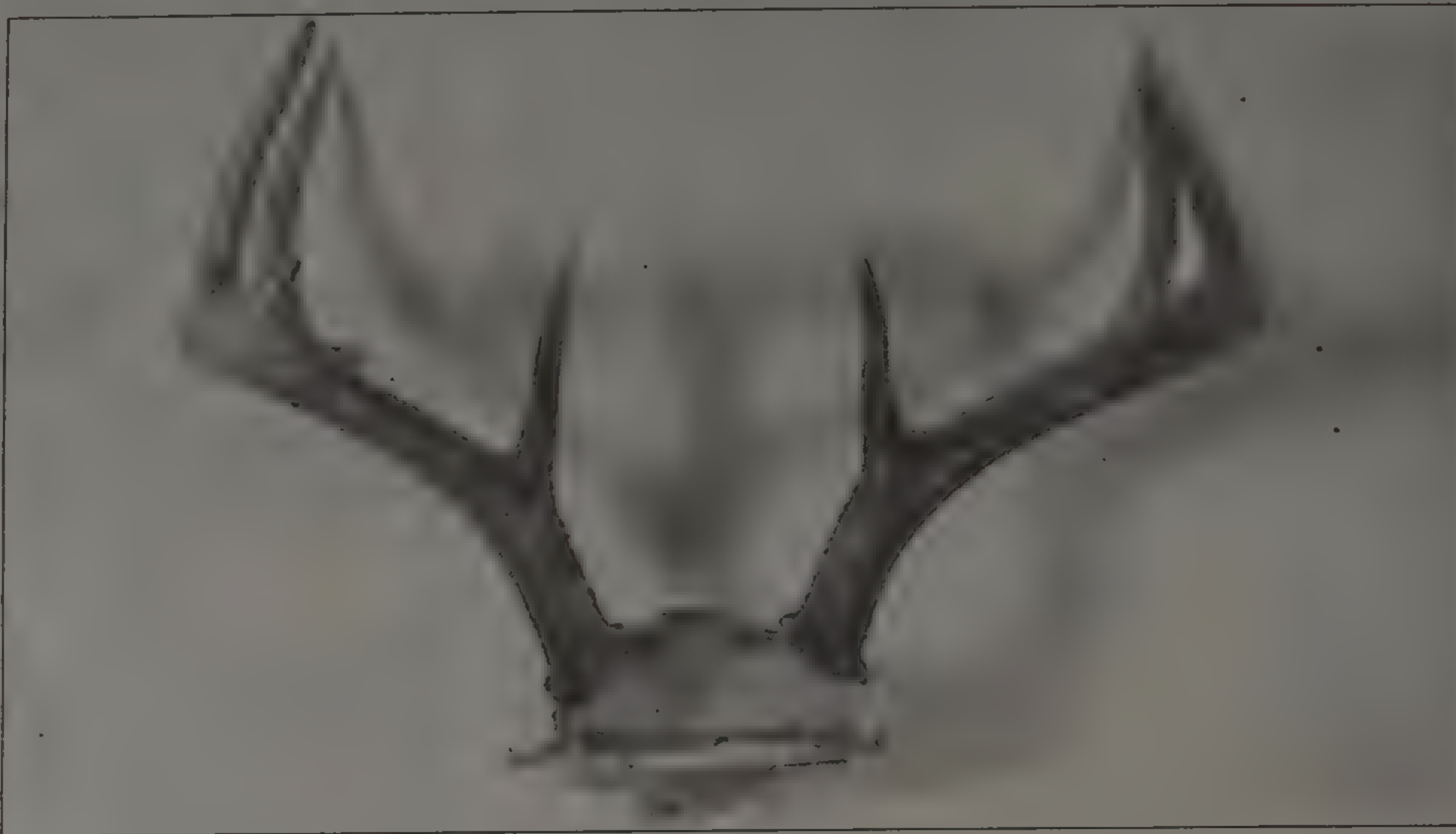
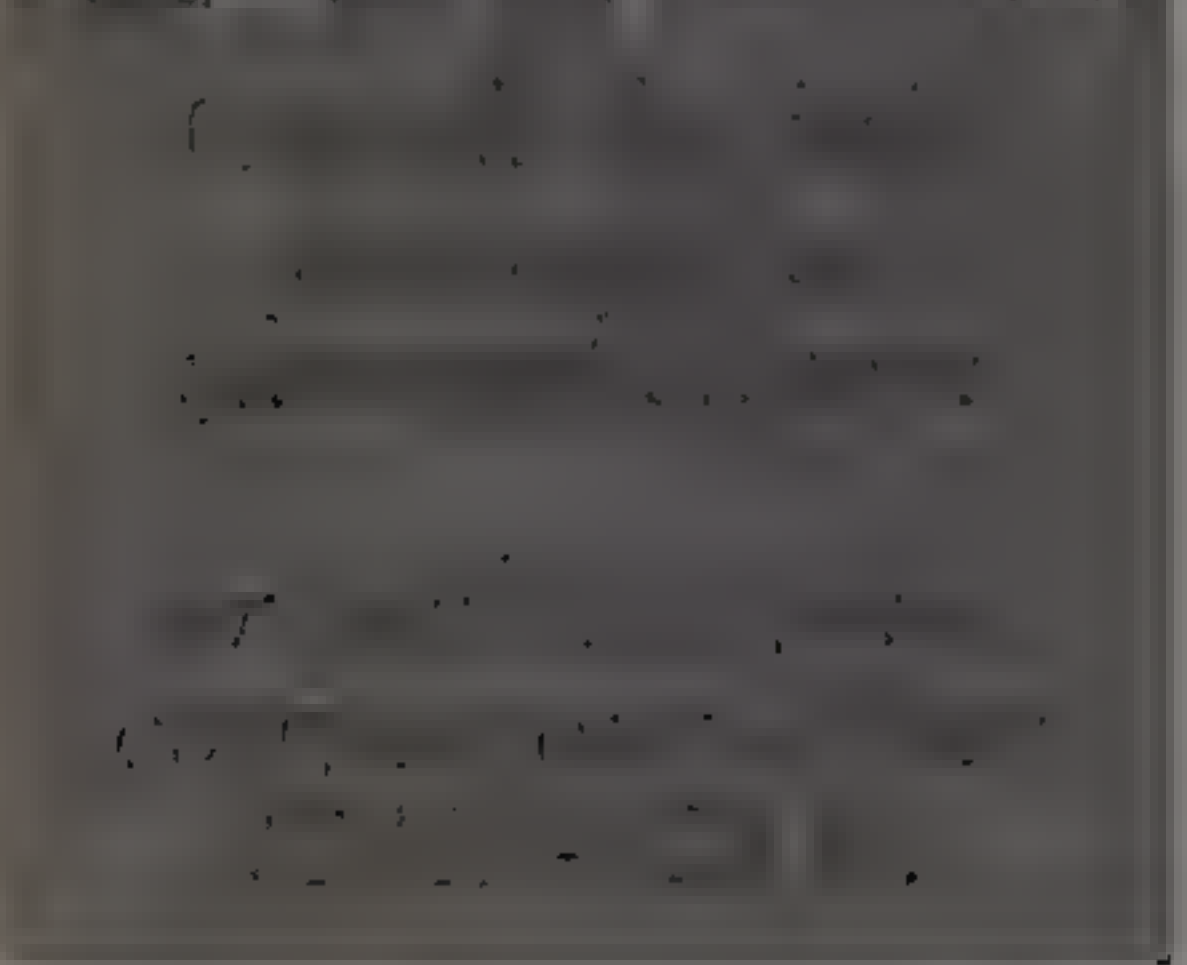
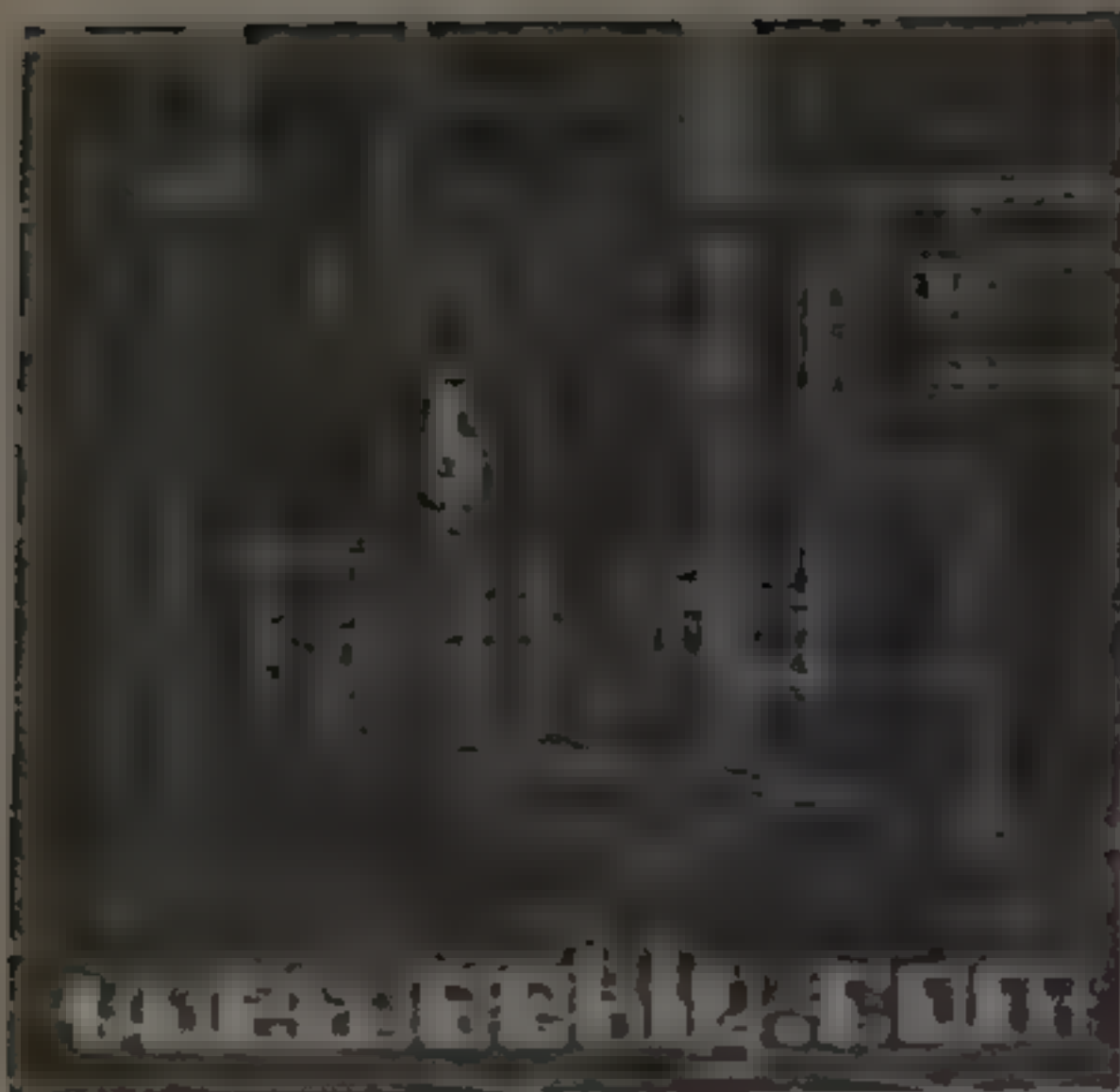
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Gerritzen branches out with *trachea and the hero*

AGNIESZKA MATEJKO / agnieszka@vuweekly.com

Artist and teacher Helen Gerritzen has been something of an enigma to me for some time. I often see her breezing past in the narrow hallways of the University Power Plant (where we both teach) looking lost in thought.

Sometimes, as I turned the corner, she would be there on her hands and knees putting up large, unwieldy student drawings; her hands smudged

with charcoal and face intensely absorbed in the task. But her other worldly appearance was not the puzzle—nearly all of us art teachers have the habit of looking transported.

It was the work she was putting up that always arrested me. The drawings coming out of her classes were unfailingly dazzling. It seemed as if Gerritzen could teach every student to “speak” with every stroke of his/her hand and to imbue the ordinary subjects (paper cones, chairs, obscure corners of architecture) with a strange new power of expression. Yet, despite having admired dozens, if not hundreds of her students’ works, I had seen little of her own art. So it was with avid curiosity that I received an invitation to her show entitled *trachea and the hero, and other such stories...*

I didn’t even wait for the show to open, but called Gerritzen immediately and met her in the university printmaking studio where her prints were still lying, literally fresh off the press. These were massive, over-life-sized images composed of two panels. A pair of antlers and an upside down branch seemingly floated above two white expanses of paper—something like planets lost amidst nothingness.

What struck me immediately about these objects is that they evoked something of the mystery inherent in her students’ drawings—as if Gerritzen could recognize and point out to others something in ordinary objects that most of us failed to see.

PREVIEW

TO OCT 7

TRACHEA AND THE HERO, AND OTHER SUCH STORIES...

HELEN GERRITZEN

SNAP GALLERY (10309 - 97 STREET)

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AS IT TURNED OUT, this first impression was not off the mark. Gerritzen, I learned, is a collector. Not a collector of stamps, antiques or anything else that we usually deem as collectible. She finds objects that are meaningful only to her.

For instance, she is the proud owner of a pair of circular door ornaments that once adorned a turn of the century entranceway and ones she says look like breasts. She has a pair of old wall brackets, sieves, candle moulds, baking cones, to just name a few of the curiosities.

She keeps these objects for months, sometimes years, and in moments of inspiration uses them to create her drawings or prints. Sometimes she familiarizes herself with these objects from the inside out by casting the cavities in gelatin. (A habit that, she says, occasionally startles her husband, who innocently reaches into the fridge and instead of cheese finds strange casts of gelatin.)

Once each one of these treasured objects finds its way into Gerritzen’s prints it undergoes a transformation. For instance, the large branch that we were just gazing at in her current

print is one she noticed just lying along the tree-lined street where she lives.

“That’s it,” Gerritzen says of the find. “I knew I needed it for my work.” She dragged it home—large and cumbersome as it was—and painted it a pristine white. Now, transformed and reversed, it became reminiscent of the human trachea—like the one that Gerritzen once drew in the anatomy lab at the university hospital.

But as full of symbolism and allegory as this simple branch became, it is further enriched by a pair of antlers on the other half of the diptych. These two remarkably similar forked objects, reaching in opposite directions, now took on connotations of yin and yang, male and female, two forms of power, or as Gerritzen explains, of the myth of Daphne and Apollo.

Daphne, in an effort to avoid being raped, turned into a tree. It is through the tree-like trachea that she must have taken her final breath.

“The last breath she takes as a human,” muses Gerritzen poetically.

As we stood talking over these prints, I began to understand a little more about the Gerritzen enigma. As a teacher and as an artist, Gerritzen inspires poetic thought. Like the ancient storytellers, she takes the ordinary stuff around us and transforms it into a living myth.

“I love them; I love the stories [myths, symbols, allegories],” Gerritzen confirms. “I want to relate them to the here and now.” ▼

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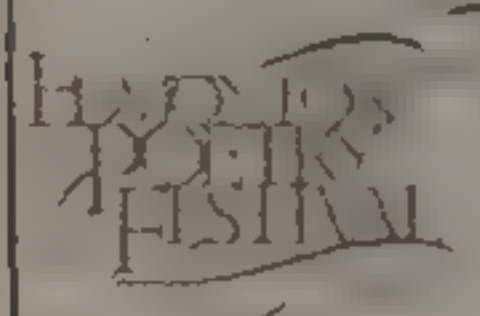
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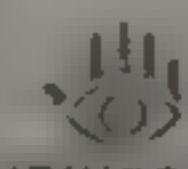


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45 Days on the Dog shows that Barc's got bite

DARREN ZENKO / darren@vueweekly.com

Everything was totally going fine in New York," says Sheri Barclay, whose massive snapshot essay *45 Days on the Dog: An exodus from New York to Edmonton* documents her vagabond flight from that makin' and breakin' metropolis; "I thought I was going to be there forever. If you'd asked me even a month and a half before I left on my trip, I wouldn't have known it was going to happen.

"But then I got fired, and I tried to sue my best friend for embezzlement ..."

And suddenly "forever" became "until Friday." Funny how something as simple as a professional disaster involving Brazilian hotel suites, company credit cards, ass-covering cash and a massive transit strike can turn your world around in an eyeblink. Faced with a scene turned nasty after three years in Brooklyn, Barclay made her choice.

"I still had friends, I still had my apartment, I still had my gig booking bands or whatever ... but I liked this dude, and it wasn't working out, and I

PREVIEW

SEP 1 - 30
45 DAYS ON THE DOG
BY SHERI BARCLAY
LISTEN RECORDS (10629 - 124 STREET)

was, like, fuck it, you know?

"I had some money, but I also suddenly had all this time," she continues. "I had no job there and no job in Edmonton. I had nowhere to be at all, ever, for the rest of my life. So I asked myself, 'What can I do, if I can do anything?' And all I wanted to do was run around the States and take pictures until the money ran out, so I did."

Armed with her trusty suppa-old-school Pentax K1000, a 45-day Greyhound bus pass and whatever cash money her larcenous chum had left her, she set out on a transcontinental pop-cultural scavenger hunt, her map laid out with the Internet Movie Database rather than tourist guides.

"You can do this search," she explains, "type in any town and it'll tell you what movie was filmed there or whatever. Some people want to go to museums and shit; I just want to go where movies were filmed. I'm

obsessed with that shit."

FROM THE GRUBBY insides of countless bus stations to the drive-in theatre in Tulsa where scenes from *The Outsiders* were filmed, through the faces and bodies that link them, Barclay's lens captures the street-level, the immediate, the here-and-now of the snapshot. Existing light of living-room lamps, streetlights, sunshine, fluorescents ... fast commercial grain and off-the-cuff composition ... often individually unremarkable, the results, as a body, depict her odyssey in terms as vague as everyday vision, as incomplete as barroom travelogues, as dreamlike as waking perception—without being nearly as precious as that sounds (sorry)

An indie scene-zine publisher, talent booker and event promoter in some of her many past lives, Barclay has long been devoted to online connection and networking ... is it weird that she's shooting mechano-chemically, exhibiting with frames and walls? I guess not

"I have my photos online," she

says, "And people were saying: 'You have to do something with these! It's not enough that you're just emailing people 'hey look at my travel photos.' Everyone wanted me to do something 'real' with them

"I also thought it would be a good way to patch back into the Edmonton thing," she adds

Part of that patching is getting more momentum going for Listen Records as a visual venue ("They're doing things, but they could be doing, you know, more."), and generally adding her energy to her city's pool: even the

refreshment table for the opening becomes a marketing opportunity for café coworkers who are trying to get a catering business off the ground

After three years in New York City and a month and half pretty much everywhere else, Edmonton is still the place where Barclay belongs

"I'm not one of those people," she says, "who moves back here after Toronto or Vancouver and they're all like 'eeewww, Edmonton eeewww.' I know what to expect from Edmonton, and I really like it. Edmonton's always been my home. ▼

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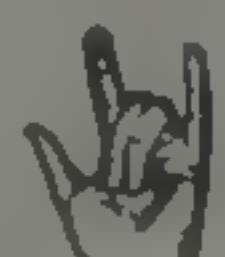
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Lady Vengeance is beautiful, but she's cold

JOSEF BRAUN / josef@vueweekly.com

Following the deeply creepy *Sympathy for Mr. Vengeance* and the international hit *Oldboy*, ***Lady Vengeance*** closes South Korean writer/director Park Chan-wook's revenge trilogy on a note that's at once more deliriously poppy, grimly brutal and operatically sombre than its predecessors.



THIS ROCKS

Park inhabits an interesting place in movies at the moment, a niche that can attract both admirers of Tarantino's best po-mo pyrotechnics and those searching for a cinema where violence aspires to genuinely unsettle rather than simply numb, where violent actions must contend with a universe of complex moral consequence. These are hefty promises to deliver on, but Park's a pretty shrewd player, particularly when he builds character as deftly as he does here.

At the centre of *Lady Vengeance* is the chilly, beautiful Geum-ja Lee (Yeong-ae Lee), imprisoned for the murder of a small boy in a botched kidnapping she participated in when she was young, foolish and in love with her teacher. A blizzard of detailed flashbacks relaying a sketchy outline of Geum-ja's trial and incarceration are cut into the narrative proper, which begins with her release. She's greeted at the prison gate by Born Again Christian Santas, and a white tofu cake is presented to her as a symbol of purity, a gesture of good will she lets plop

DRAMA

FRI - SUN, SEP 1 - 3 & TUE, SEP 5 (9 PM)

LADY VENGEANCE

DIRECTED BY PARK CHAN-WOOK

WRITTEN BY PARK, SEO-GYEONG JEONG

STARRING YEONG-AE LEE, MIN-SIK CHOI,

IL-WOO NAM, YEA-YOUNG KWON

METRO CINEMA, \$8

down into the fresh snow without even a shift in facial expression.

GEUM-JA EMERGES from her sentence hard as nails and, of course, out for elaborate revenge on the murderous pervert for whom she took the rap and whom we soon discover hides an ongoing history of comparable evils.

In one of the more visually virtuosic sequences, Guem-ja imagines a strange fantasy in which she drags her former lover/accomplice on a sled to some desolate mountain terrain. He has no limbs in the fantasy, is already broken down into a pathetic lump and seems cognizant of his final destiny, found in the barrels of the weird antique gun Guem-ja has fashioned.

The short procession is beautiful, grotesque and oddly immaculate, drawn out by the icy harpsichord music that works as Park's funereal ally. Its heartless, surface-bound elegance nicely contrasts all we'll eventually come to learn about Guem-ja's past and internal torment. The film's moral undercurrents develop in tandem with our gradual understanding of Guem-ja.



Yet the more seductive the images and dynamic editing style become, the more crystalline and sympathetic the construction of Guem-ja's persona, the easier it is to feel uneasy with *Lady Vengeance*, to not quite trust its nobler conceits. Though punctuated with some brilliant comic tableaux, the film's overarching seriousness is undercut by Park's highly developed talent for manipulation. This guy comes from the Hitchcock school, and "putting the audience through it," in

this case, signifies a careful dance of emotional terror, rational perdition and shameless baiting—he criticizes the revenge impulse by first trying to draw it out of each of us.

By the extended climactic sequence in which Geum-ja guides a group of still grieving parents into a private execution chamber to exact their private revenges, Park has wreaked his havoc upon us and left us to resent or admire him for orchestrating the whole thing so delicately.

Personally, I can't say I'm upset about being manipulated, nor am I so concerned about how sound Park's moral intentions are. *Lady Vengeance* is indeed a moral story, but the moral isn't located in—or dictated by—the movie itself, but in our conflicted responses to it.

It's also a peak in Park's development and certainly ups the ante for what's to come next, which appears to be something called *I'm a Cyborg But That's OK*. ♣

High School Musical soars to success on a couple of odd notes

FLICKS THE MOVIEGOER

PAUL MATWYCHUK

moviegoer@vueweekly.com

As far as I'm concerned, there are two movie subgenres that always work. For instance, I've never seen a French Foreign Legion movie that I didn't think was terrific—for me, *Beau Geste* ranks alongside *The Thin Man*, *His Girl Friday*, *Angels With Dirty Faces* and *42nd Street* as one of the most gloriously entertaining "Hollywood classics" ever made.

Speaking of *42nd Street*, the other type of movie I adore is the backstage comedy. I'm a sucker for any movie about people putting on a play—especially if the climax of the plot takes place on opening night, where the whole rickety, under-rehearsed production miraculously comes together in front of a live audience. I thought the people who felt *Saving Private Ryan* should have won the Oscar instead of *Shakespeare in Love*

were out of their minds. It was no contest: *Shakespeare* was a much more emotional experience.

All this is a long-winded explanation for why I turned on the Disney Channel this week and willingly sat through an entire broadcast of the made-for-TV movie *High School Musical*. I've been curious about the *High School Musical* phenomenon for a while now—at a time when albums by Paul Simon, Pearl Jam and Prince were tanking, the *High School Musical* soundtrack was number one on the Billboard charts.

At one point, five of the top 10 iTunes downloads were *High School Musical* songs. *High School Musical* may be the hottest pop-culture property on the market that most adults have never heard of. (*The Cheetah Girls*, whose upcoming, horrible-looking TV-movie was plugged relentlessly throughout the *High School Musical* broadcast I watched, may run a close second.)

In fact, for the longest time, I was under the impression that *High School*

Musical was some kind of reality TV program about actual teenagers rehearsing an actual high school play. That might actually be a great premise for a reality show, but when I found out it was really an original musical conceived specifically for tween audiences, I wasn't too upset—hey, you can never have too many backstage comedies, right?

Except I was wrong again. Bizarrely, *High School Musical* never actually gets backstage—it's the only putting-on-a-show musical I can think of that climaxes during the audition process. The actual show that the characters will eventually perform is the merest of afterthoughts.

WHICH BRINGS ME TO the second strange thing about this movie: it doesn't seem to like musicals all that much. Its most unlikely characters, in fact, are precisely the ones whose lives revolve around the stage. The drama teacher is a pompous prig who keeps delivering insufferable monologues about the wonders of theatre,

and the villains are Ryan and Sharpay, a brother-and-sister act who've played the leads in every musical they've ever tried out for but whose cloying, jazz-hands performing style represents a regime that the movie argues must be forcibly overthrown.

But not with show tunes! Sharpay may refer to the mousy girl who's written the score of the musical-within-the-musical "my sawed-off Sondheim," but the film's soundtrack consists mostly of undistinguished, squeaky-clean bubblegum pop tunes whose obvious melodies and lyrics studiously avoid even a whiff of Broadway sophistication.

(That said, a couple of the uptempo numbers are inane catchy, especially the one where the squeak of gym shoes on the basketball court morphs into the song's rhythm track. It's a little corny, sure, but when Björk does the same trick in *Dancer in the Dark*, people call her a genius.)

However, *High School Musical's* true commercial genius, I think, lies elsewhere. The film's heroes, you see, are

Troy, a star basketball player, and Gabriella, a math whiz, both of whom possess tremendous hidden singing abilities and who horrify their friends by deciding to try out for the school's annual musical.

The film is very American in the way it claims to be about nonconformity but it's really about winning: the conflict comes during the callback process, as Sharpay and Ryan scheme to foil the threat Troy and Gabriella pose to their precious social role. In other words, like *American Idol*, *High School Musical* has found a way to portray the process of performing and creating art not as an end in itself but as just one more big competition ("Who will win the audition?"), no different from a basketball game or a math contest.

A Broadway version of the film is scheduled to debut next year, and Disney has also approved a version designed for school theatre groups. I shudder to think of the armies of real-life Sharpays and Ryans out there who will be trying out for the lead roles. And winning them. ♣

Sir! No Sir! shows an anti-war protest from within the army

BRIAN GIBSON / brian@vuwweekly.com

It's funny how the '60s have been strip-teased for their moments of counter-cultural rebellion. Documentaries have chronicled Woodstock, the Black Panthers, the property-bombing Weathermen and Bob Dylan's electric departure from the folk-protest movement.



THIS ROCKS

But David Zeiger's *Sir! No Sir!* manages to unearth a missing part of the decade, a campaign reduced to a footnote in history textbooks or a disputed, tangential reference on Wikipedia—the GI anti-war movement. During the war, within the army, soldiers broke ranks and refused to fight in Vietnam.

Zeiger mixes archival photos, clips of TV news reports on troop morale problems and modern-day interviews with veterans of this war within. The

WAR DOC

PRO SEPT. 5, 10, 17, 24, 31, OCT. 1, 8, 15, 22, 29, NOV. 5, 12, 19, 26, 2006
SIR! NO SIR!
 WRITTEN & DIRECTED BY DAVID ZEIGER
 NARRATED BY TONY GABRY
 STARRING VETERANS ON THE GI ANTI-WAR MOVEMENT
 DEDICATED TO THE

result is not only a fascinating illumination of a blotted-out part of the counter-cultural, popular-protest '60s, but a timely questioning of patriotism and duty in the midst of an increasingly unjustifiable war.

The film builds a collection of small insights into an unavoidable, alternative truth. Objectors were court-martialed and staged jail sit-downs; even the Pentagon put the number of deserters at more than 550,000; GI coffeehouses, meeting-places for the disillusioned, sprang up in army base towns; underground presses churned

out almost 300 papers, declaiming against the war, which were surreptitiously left in base barracks; some soldiers "fragged" base huts or superior officers with grenades in protest.

If *Sir! No Sir!* is a little fragmented and overblown itself, that's mostly because it lacks a more detached framework. For this story told by its makers, there's no context for—or verification of—the movement from outside—academics, say, or even pro-war politicians.

ZEIGER CONTENDS: "The discipline within the ranks was so strong that it forced Nixon to develop his policy of 'Vietnamization' (turning more to the South Vietnamese Army), but offers no one to confirm this. It would be nice, too, to get some more numbers suggesting just how widespread and effective the movement was."

Many of the film's anecdotes of protest and resistance are fascinating, though. Some of the veterans had moments of epiphany: one day, after nearly being killed, David Cline felt a sense of solidarity with the Vietnamese; a black veteran discovered a common sense of oppression with these "g—ks" he was being forced to fight.

Then there's the story of the San Diego vote on whether or not the USS Constellation should sail to Vietnam, or the sad tale of Billy Dean Smith, wrongly accused and eventually acquitted of fragging two soldiers, only to end up mentally broken by the



experience and living on the streets, like so many of his former comrades.

And what about today's future shell-shocked and combat-weary veterans? Are there rebels within the ranks today or is the media simply not reporting on them? If the GI movement then was more radical, sustained and successful than any anti-war movement today, but still suppressed and neglected afterwards, what about now, when civilian protests seem flattened by the tank-roll of obvious lies?

Near the end of *Sir! No Sir!*, sociologist Jerry Lembcke talks about the myth of anti-war protesters spitting on returning soldiers; however, he never suggests who profited from this

lie. But an included clip from *Rambo*, where Stallone's super-soldier explains his anger with this tale, seems to hint at the answer.

The establishment, wanting to paper over the complexity of soldiers trying to serve their country by refusing to fight, killed two doves with one smear by demonizing anti-war protesters as unpatriotic and their spit-upon targets as semi-heroes let down by their countrymen, not their government.

Zeiger's long overdue film exposes much of the truth, but it's up to us to make sure that we don't paint ourselves into another patriotic, schizophrenic corner at a time when we're told that, in this era's must-win war, we're either with us or against us. ▽

"It's the best time you'll have at the movies all summer, if not all year."

Christy Lemire, THE ASSOCIATED PRESS

"I had as good a time watching the movie as I did listening to the shrieking and hooting from the audience."

Gene Siskel, NEWSDAY

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Jon Chaney, WASHINGTONPOST.COM

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TV WEEK, THE BOSTON GLOBE

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Mark LaSalle, SAN FRANCISCO CHRONICLE

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Underdog sports film not *Invincible*

STEVE LILLEBUEN / steve@vuwweekly.com

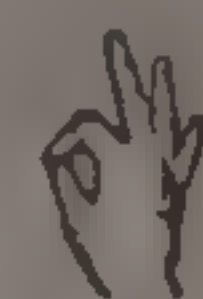
About five years ago everyone started talking about Cinderella sports stories. It wasn't long before Hollywood picked up on that, releasing what feels like nearly three billion films that illustrate this undying and established trend.

Take, for example, *Cinderella Man*, *The Rookie*, *Miracle*, or *Remember the Titans*—they all share a formula that's well connected to American sports, the stars who succeed against-all-odds and a film industry that loves to promote them.

Enter Disney's latest addition to the genre: *Invincible*. After scouring the sports history books for anything and everything that contains the words "underdog" and "inspirational," they found the true story of Vince Papale. The 30-year-old substitute teacher and part-time bartender signed to play for the struggling Philadelphia Eagles in 1976. And then he scored a couple of touchdowns before retiring three years later.

It's a nice story.

Played by Mark Walberg, Papale is a blue-collar hero in his native Philly, a city filled with notoriously badly behaved but loyal football fans, who sell out every home



THIS IS OK

DRAMA

NOW PLAYING
INVINCIBLE
 DIRECTED BY ERICSON COLE
 WRITTEN BY BRAD GANN
 STARRING MARK WALBERG, GREG KINNEAR,
 KATY BETH BAKER

game—despite a franchise record of more losses than wins.

THE FILM IS set against the backdrop of an economic depression, labour strikes and crime-filled neighbourhoods. Papale therefore provides inspiration for his like-minded fans; in a town with this many long faces and tears in their beer, Papale is a celebrated distraction from a life of poverty in lower-class Philly. Football is a means of escape.

When the new head coach shows up, played by Greg Kinnear, the film takes an uninteresting and unrealistic turn. Even if his character is based upon the real life story, Kinnear is simply too nice for the role. He's the kind of guy who'd probably apologize for getting in your way if you punched him in the face. It's pretty hard to imagine him as a hardened football coach, set to turn around a team that redefined what losing means by taking chances on untested and unknown players like Papale.

Director Ericson Cole also takes on

cinematographer duties, coming up with a few interesting shots as something alternative to the formulaic feel-good movie. The football games played against the top-dollar Dallas Cowboys, for instance, are cut together like a war film: over-exposed, with a fast shutter to create staccato movement and confusion. The streets of Philly have also never looked so desolate and industrial, tinged yellow and poisoned with acid rain. It's surprisingly exciting camera work for a Disney film.

However, Cole couldn't resist the draw of the slow-motion montage sequence. It certainly chews up a lot of time and injects a needed thrill, but it's just so damned cliché these days. And if it wasn't for the licensing of the Bachman-Turner Overdrive rock song "Let it Ride," this film wouldn't even have a soundtrack. It's all a bit over-the-top.

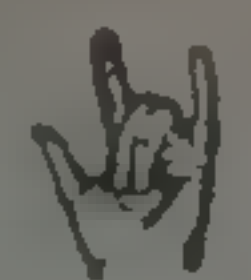
However, it's great to see Walberg back in action after a few disappointing roles, though *Invincible* is certainly not his best. While the film has its nice moments and a few visual surprises, there's nothing too exciting to set it apart from the countless other Cinderella sports stories that have circulated out of Hollywood over the past few years.

It's been done before and with better results. ▽

How to Eat Fried Worms a delicious recipe for a feel-good movie

OMAR MOUALLEM / omar@vuwweekly.com

It's a strange feeling to sit alone in a theatre occupied by parents and their rollicking kids. I felt like instead of a movie ticket, I should have been given a NAMBLA (North American Man/Boy Love Association) membership.



THIS ROCKS

Based upon Thomas Rockwell's respected book, *How To Eat Fried Worms* starts like any children's story: moving to a new town. The new kid, fifth-grader Billy Forrester was once popular, but has to start anew. Making friends is never easy especially when the only prospect is Poindexter Adam. Or Erica, who, at four-and-a-half feet tall, is a giant.

Further complicating things is Joe the bully. His freckled face and sleeveless shirts are daunting. He antagonizes kids with the Death Ring, a Crackerjack ring that is rumoured to

COMEDY

NOW PLAYING

HOW TO EAT FRIED WORMS

DIRECTED BY BOB DOLMAN

WRITTEN BY DOLMAN, THOMAS ROCKWELL

STARRING LUKE BENWARD,

HALLIE KATE EISENBERG, THOMAS CAVANAUGH

kill you if you're punched with it. But not immediately. No, the ring unleashes a poison that kills you in the eighth grade.

Joe and his axis of evil welcome Billy by smuggling a handful of slimy worms into his thermos. Once discovered, Billy plays it cool, swearing that he eats worms all the time. Then he throws them at Joe's face. Ewww!

To win them over, Billy reluctantly bets that he can eat 10 worms—fried, boiled, marinated in hot sauce or squashed and spread on a peanut butter sandwich. Each meal is dubbed an



exotic name like the "Radioactive Slime Delight," in which the kids finally live out their dream of microwaving a living organism.

If you've ever met me, you'll know that I have an uncontrollably hearty laugh. I felt like a creep crapping at a toddler whining that his "dilly dick"

hurts. But *Fried Worms* is wonderfully disgusting. Like a G-rated Farrelly brothers film, it is both vomitous and delightful.

WRITER/DIRECTOR Bob Dolman is a savvy storyteller. To raise the stakes, for instance, the worms must be con-

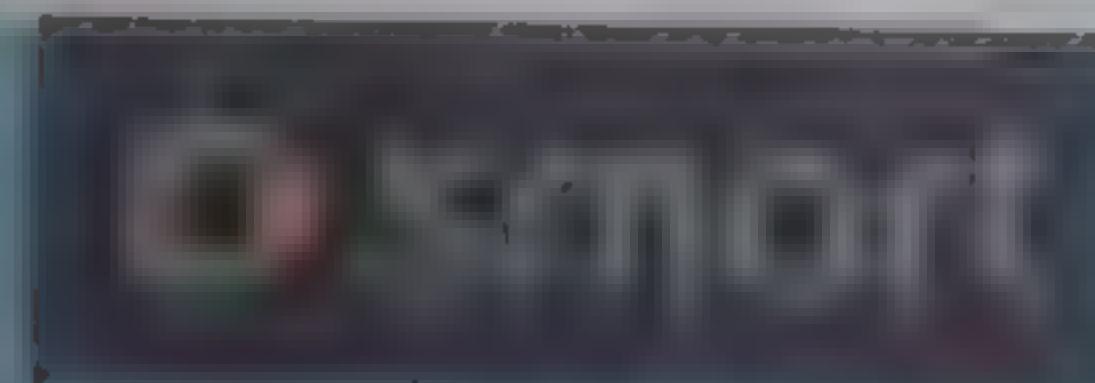
sumed by 7 pm. In addition, Billy holds a dark secret: he has an extremely sensitive stomach. Dolman also has a keen sense of perspective. With such accuracy he draws on children's insecurities and tendency to exaggerate mundane dilemmas.

If you were to hyperbolize this movie the way kids do their quandaries, you will see that it's essentially about war. Freedom-fighter and freedom-hater use public relations pawns in proxy wars only to learn a valuable lesson in unity. International leaders can learn a thing or two about global peacekeeping from *Fried Worms*.

At the end of the film, I was comforted when two chaperoning mothers behind me, looked at each other with befuddlement and agreed, "That was a great movie."

Great, now I won't have to register myself in any lawful databases. ▽

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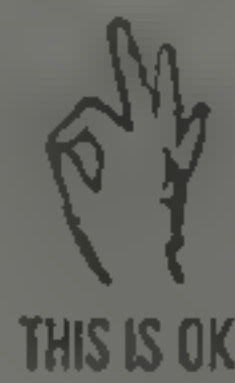


Who Killed the Electric Car? takes its audience back to the future

CAROLYN NIKODYM / carolyn@vnewweekly.com

There was a television ad for GM's ill-fated electric car, the EV1, that featured the lengthened shadows of a family and somewhat eerie narration, coming off like the beginning of an episode of *Unsolved Mysteries*. The magazine ads were no better, with a car pictured on a barren landscape. And there simply were no ads of Toyota's electric version of the RAV4 tearing up a mountaintop, the kind of which we've come to expect from SUV advertising.

Back in the late '90s, California started working towards a zero-emission policy in the vehicles sold in that state. The measures were far from Draconian, inching up a few percent-



THIS IS OK

CAR DOC

OPENS FRI, SEP 1
WHO KILLED THE ELECTRIC CAR?

WRITTEN & DIRECTED BY CHRIS PAINE
FEATURING PHYLLIS DILLER, TOM HANKS, MEL GIBSON, ALEXANDRA PAUL

age points every couple of years, and the legislation roughly coincided with the launch of several different electric vehicles. It was an exciting time. Finally, there was a car that was quiet, didn't spew out tonnes of carbon dioxide, went fast and had a range of about 120 kms per charge—more than enough for the everyday commuter. But for some reason, the cars never quite took off.

Director Chris Paine had leased GM's EV1—nobody was allowed to

buy them—and when each and every one of the cars in California and Arizona were recalled, he embarked on a mission to find out *Who Killed the Electric Car?*

Narrated by Martin Sheen, the doc features a variety of celebrities, engineers, mechanics and spokespeople from Big Auto and petroleum industries and takes its audience on an exploration of this question. The whole premise sounds ripe for a feature on par with *An Inconvenient Truth* or *The Corporation*. While Paine's doc borrows liberally from the latter in form, it simply doesn't deliver quite the payoff of either.

Yes, there are telling details in the way the cars were marketed, in the

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realization that lowered dependence on oil boded poorly for the petroleum industries profits, but *Who Killed the Electric Car?* suffers from a different kind of ailment—it simply doesn't take itself seriously. And this is incredibly unfortunate. What could be incendiary instead turns out to be a dud fuse.

IT OPENS WITH a mock funeral for the EV1—a real protest staged by a coalition of former EV1 drivers—which not only sets a tone of frivolity, but we also never learn that this event wasn't actually staged for the film. Then we are treated to a barrage of talking heads, including a bug-eyed Mel Gibson and an overly excited Collette Divine, who try to rationalize the car's benefits or flaws. For the film's latter half, Paine paints the doc like a murder mystery, outlining all of the possible suspects for the electric car's demise.

Now, I don't want to spend a lot of time saying what Paine "should-a, could-a done, but didn't." Clearly, there are many variables to tackle in his thesis, but therein lies the major flaw with the doc. You can't help but feel that none of the variables were delved into deep enough to get anybody's hands dirty.

The car's role in global warming is only glossed over. Big Auto is never pointedly asked why they chose to either offer up somewhat scary ads or none at all for the electric cars. The petroleum industry is never questioned on their role in spearheading ostensibly consumer anti-electric car lobby groups.

There are a couple of shining lights, though. Chelsea Sexton, a former marketer for the EV1, gives the doc much of its meat with her willingness to offer up inside information and to question the motivations of her former employer.

The other is that, despite the film's flaws, its audience can still walk away from the experience just a little bit wiser about the idea of alternative transportation and the possibilities for breaking our addiction to oil. ▼

Jason Statham *Cranks* out another impossibly violent action film

JOSEF BRAUN / josef@vuweekly.com

Violent, misanthropic, appallingly offensive and never less than action packed, *Crank* rams its way into theatres this late summer weekend, and call me a cynic, but I'm willing to bet it'll be a huge hit.



THIS IS OK

There's a scene where Chev Chelios, *Crank*'s impossibly named, ruggedly handsome hitman played by Jason Statham, beats an innocent Arab cabbie to the ground before stealing his car, shouting out "al Qaeda!" and abandoning him to a frenzied mob of Beverly Hills geriatrics who feast on the cabbie like zombies from *Night of the Living Dead*.

There's another scene where Chev attempts to rape his angry girlfriend (Amy Smart) in a crowded outdoor Chinese market—and, of course, once he's got her humping and pumping down on the ground to the shock of multiple bystanders, she winds up liking it.

There's this other scene where Chev's life is saved by a stereotypically effeminate gay friend that's especially, um, interesting. It starts when Chev chops off an attacker's hand with a meat cleaver and the handless guy continues beating Chev with his bloody stump. After Gay Friend courageously diverts Handless, who now beats Gay Friend, Chev blows Handless away with Handless's own handgun (still clutched by Handless's dismembered hand) and Gay Friend gets plastered in innards, blood and flesh. Rather than thanking Gay Friend or even helping him off the ground, Chev picks up the dismembered hand, tosses it at Gay Friend, and quips, "Wanna hold hands?"

ACTION

OPENS FRI, SEP 1

CRANK

WRITTEN & DIRECTED BY MARK NEVELDINE, BRIAN TAYLOR
STARRING JASON STATHAM, AMY SMART, JOSÉ PABLO CANTILLO, DWIGHT YOAKAM

CRANK STARTS OUT baldly pilfering from *D.O.A.*, with Chev waking to discover he's been lethally poisoned by some mafia associates with some concoction for which there's no antidote. Resemblances to the above-mentioned noir classic end there, however, as Chev, not one to accept mortality gracefully, begins his quest to stay alive a little longer and reap medieval revenge on his enemies and everyone else in Los Angeles.

All Chev knows for sure about the poison is that he can temporarily ward off its fatal effects by keeping his adrenaline pumping to the max. What this key piece of information does is allow *Crank* to relentlessly thrust savage dementia in the audience's face with unapologetic glee.

Eventually, *Crank* develops a closer kinship with something like *Hollow Man*, in that it becomes a story about how a magic serum gives a previously contained aberrant psychopath permission to act out his most hateful, twisted fantasies on a grand scale, sparing no one who enters his path (on-duty EMS workers and the hospitalized included) and reveling in the nihilistic fever brought on by his swiftly approaching death.

Needless to say, *Crank* is reprehensible, with writer/director team Mark Neveldine and Brian Taylor crudely cramming every second with wacky camera angles, zippy animation, cheap-looking image warping effects and cheesy rock tunes (Loveboy and



Quiet Riot make memorable appearances). Nothing on display here is very imaginative, but, like an armed lunatic on a coke binge, it sort of holds your attention.

I can't think of anyone I'd actually recommend *Crank* to, nor would I feel very concerned had I never seen it, but I will say this for it: taken on its own sick terms, the film is weirdly respectable.

Okay, what I mean is that it's not trying to fool anybody. Unlike, say, *Bad Boys II*, *Crank* never pretends that its protagonist is really a good guy who you'd want to mind your kiltens for the weekend or that all the havoc he wreaks doesn't result in multiple deaths and injuries. Chev's pretty much an unrepentant if amusing scumbag, and Neveldine and Taylor seem proud of him. ▼

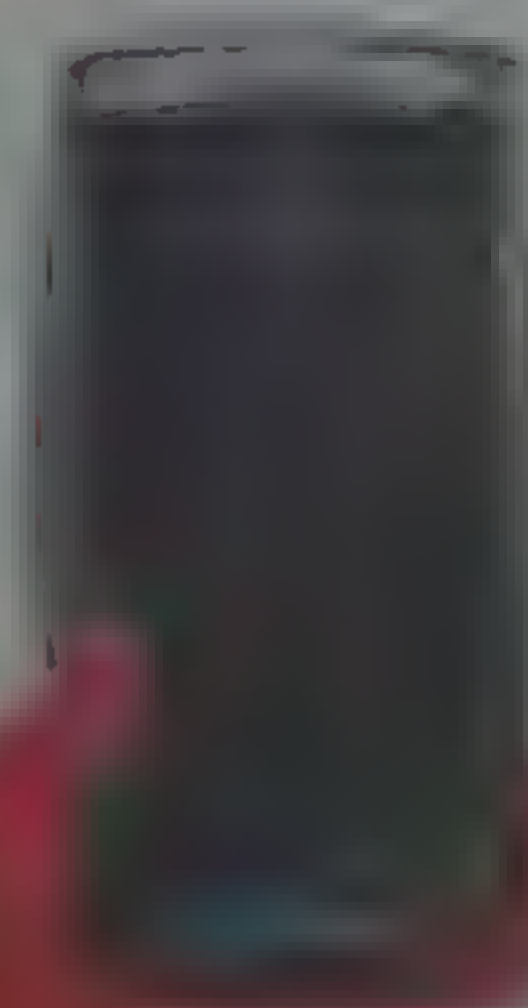
ONE OF OUR GORGEOUS PHONES.

\$169

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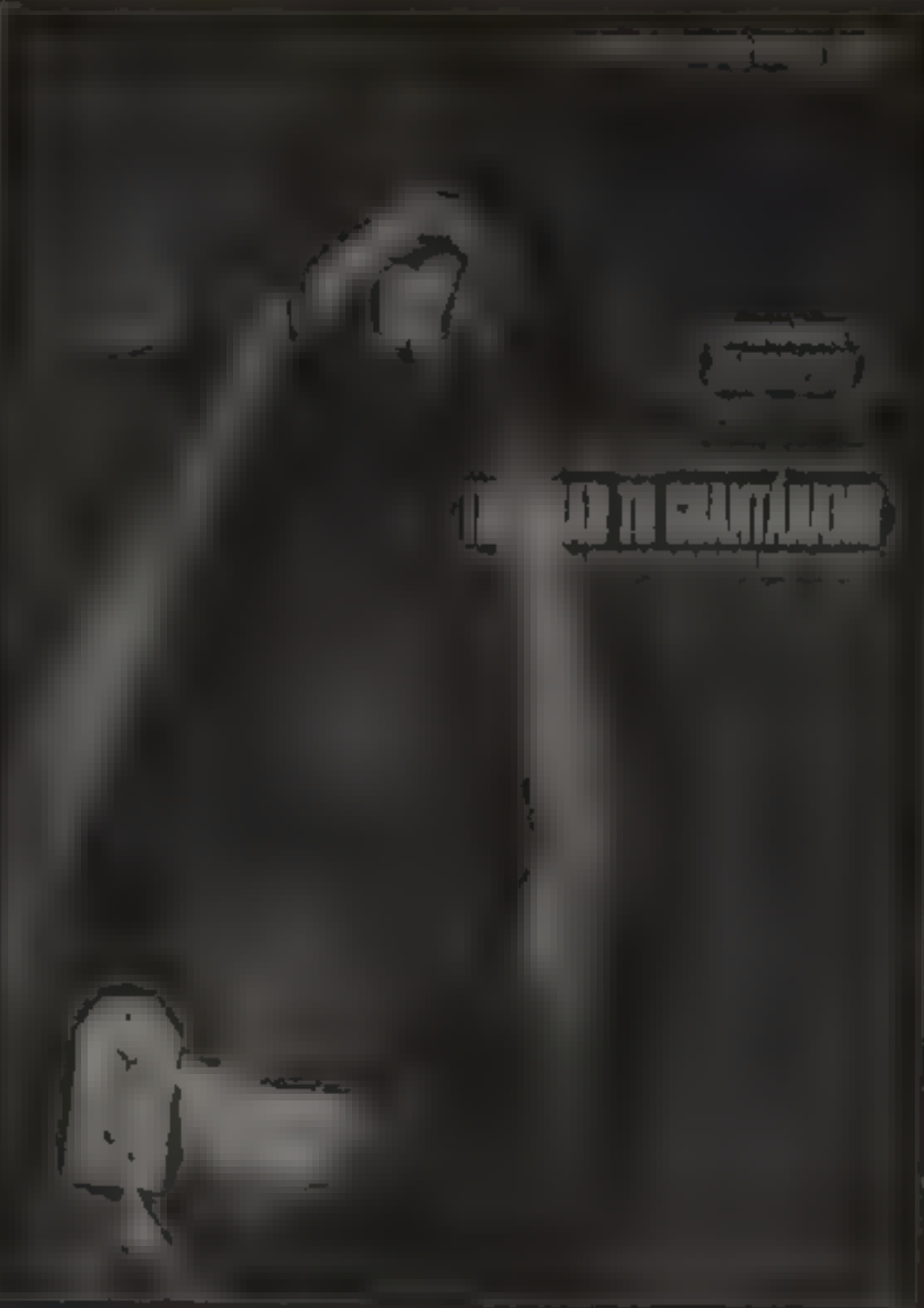
virginmobile.ca

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

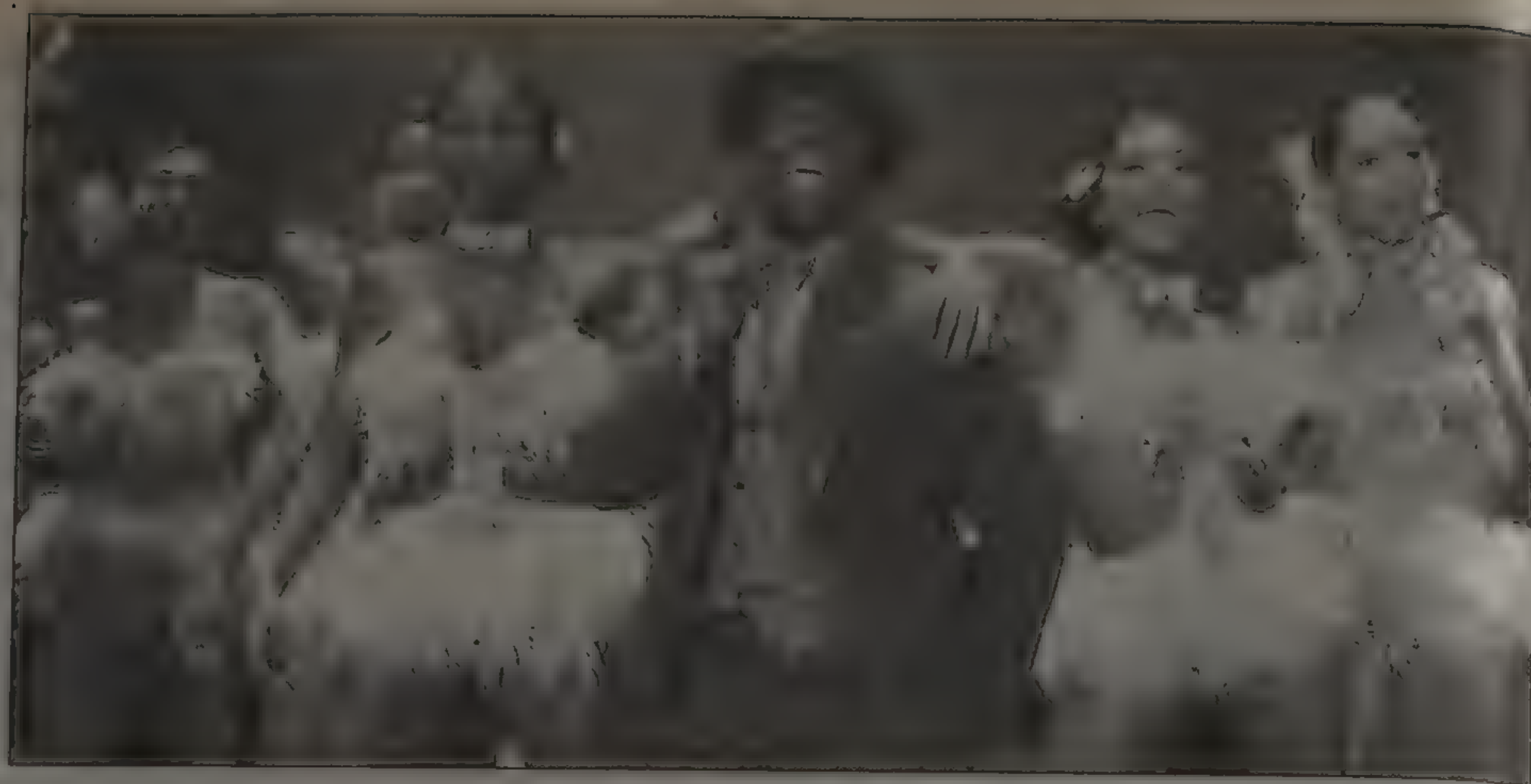


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NIGHTLY 7:00 & 9:00 PM
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RATED PG
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VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA



Fun *Idlewild* made up of Outkast

OMAR MOUALLEM / omar@vuwweekly.com

I am guilty of elitism. I miss the days when Outkast's music was an obscurity. When their music was *my* music and not *everybody's*. When I finally did meet someone who knew the hook to "Elevators," we were instant best friends. But alas, Outkast gave up their dark, celestial style for one of ubiquitous jubilation.

While I'm willing to give up smoking for another *ATLiens* or *Aquemini*, I can still appreciate the festivity that now ensues when they pop up on the radio. I'm sure André 3000 and Big



THIS IS OK

DRAMA

NOW PLAYING
IDLEWILD
WRITTEN & DIRECTED BY BRYAN BARBER
STARRING ANDRÉ BENJAMIN, ANTWAN A PATTON,
TERRENCE HOWARD, PAULA PATTON

Boi, er... André Benjamin and Antwan A Patton, appreciate it even more. After all, the new vaudeville-bass quirks that they've adopted have transformed them into one of the most adored groups today. It also garnered them *Idlewild*, an opulent production with HBO films.

Benjamin is Percival, a wholesome son of a mortician with dreams of making the Harlem music scene. Until then, though, he plays piano before a ruthless crowd in Church. Church is hardly staid, however; it's a speakeasy with wild music and chichi showgirls.

Percival's best friend since childhood is Rooster (Patton), a suave player from a family of gangsters. When his uncle is gunned down by the shifty-eyed Trumpy (Terrence Howard), he inherits Church and its debt with bootleggers. To get out of the red, he relies on his star performer Angel Davenport, played by the stunning Paula Patton, and Angel and Percival develop the love jones.

There are tons of other catalyst characters. So many that it takes the humble narrator (Percival) 10 minutes to introduce them all.

THE TOWN OF *Idlewild* is a place where Caucasians and subtlety do not exist. The only practicing minimalist is Percival, and he is viewed as a recluse—he doesn't get talkative until he is alone with a cadaver.

Idlewild is visually titillating and

toe-tapping fun, but a very sin per story with elaborate storytelling. A period piece with CGI dance numbers, singing cuckoo clocks and a talking flask. The music doesn't so much forward the story as tease it. When Rooster raps in Church, he paves the way for a Soul Train spectacle.

Bryan Barber acquired the director's chair through a strong relationship with Outkast. He is the man behind their most popular music videos. While he has an eye for pageantry, his script is both too thin and unconstrained.

For example, the narrator tells us that Rooster and Percival are best friends, but once we transcend their childhood prologue and reach adulthood, there are three instances of interaction. Once in the middle and twice at the end. I got the sense of two separate stories interconnected through habitat instead of plot points.

In so many ways, this film is a metaphor for the current state of Outkast's career. While a movie based on the "old" Outkast would probably be a ghetto story in outer space, this one borders on nostalgia. Like their respective solo careers, Benjamin's character is always artistic and progressive, while Patton's character arch is so small you could hop over it.

In the last two years, there have been intermittent rumours of Outkast's breakup. Since they did not collaborate on their last album, nor the soundtrack to this film, they are together only in plastic packaging. *Idlewild* does nothing to squash these rumours.

Either way, there's not much I can do but throw my hands up in "hey-ya" and rejoice in their gaiety like the rest of the world. ▽

metro AUG 31 - SEPT 5



FRIDAY, SUNDAY, TUESDAY 7:00PM

FROM THE DIRECTOR OF "OLDBOY"

"HANDS DOWN ONE OF THE BEST CINEMATIC STORIES TOLD THIS YEAR."
- HARRY KNOWLES, AIN'T IT COOL NEWS

"TREMENDOUSLY ENTERTAINING."
- SCOTT TOBIAS, THE ONION

"ELEGANT."
- AARON HILLIS, PREMIERE

LADY VENGEANCE

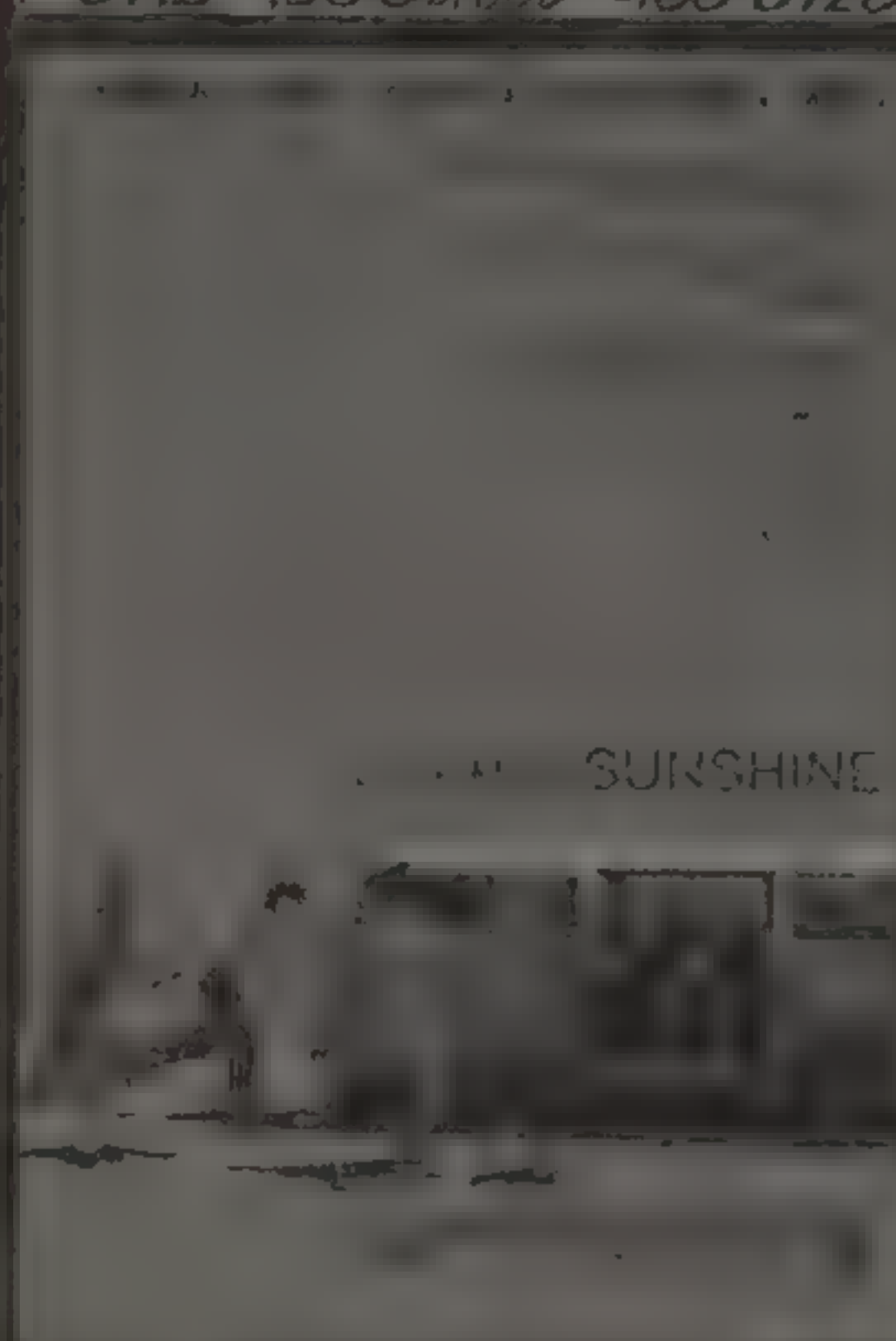
FRIDAY TO SUNDAY AND TUESDAY AT 9:00PM

PLUS TONIGHT AT 6:45PM FAVA 48 HOUR FILM CHALLENGE

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48 HOUR FILM CHALLENGE
NIGHTS SCENING 7PM @ METRO AUG 31
TER NOW FOR 16MM FILM CLASS STARTS SEPT 12
AND DOC SHOP PART 2 STARTS SEPT 13

CRANK Jason Statham, Amy Smart, José Pablo Cantillo star in first-time feature director Mark Neveldine and Brian Taylor's action film in which a hitman is poisoned and must wreak revenge before the toxin takes its fatal toll. Read Joseph Proulx's review on page 24.

CROSSOVER Tamer Alwer Falli, Wayne Brady and Shelli Boone star in *The Walking Dead* director Preston A Whitmore II's sports drama about a star basketball player who wants to study medicine with a scholarship, but fate has another idea for his future.

LADY VENGEANCE Yeong-ae Lee, Min-sik Choi and Yea-young Kwon star in *Oldboy* director Park Chan-wook's thriller in which a young woman, who goes to prison for a crime she didn't commit, gets out to exact revenge for her plight. Read Joseph Braun's review on page 21. **ZEIDLER HALL, THE CITADEL, FRI, SEP 1 - SUN, SEP 3 & TUE, SEP 5 (9 PM)**

REAR WINDOW James Stewart, Grace Kelly and Raymond Burr star in *Psycho* director Alfred Hitchcock's thriller about a man confined to a wheelchair who takes to spying on his neighbours and becomes convinced that one of them has committed a murder. **ROYAL ALBERTA MUSEUM (102 AVENUE & 128 STREET); MON, SEP 4 (8 PM)**

SIR! NO SIR! Jane Fonda and Donald Sutherland appear in first-time feature director David Zeiger's documentary about US soldiers who opposed the Vietnam War. Read Brian Gibson's review on page 22. **ZEIDLER HALL, THE CITADEL; FRI, SEP 1 - SUN, SEP 3 & TUE, SEP 5 (7 PM)**

THE WICKER MAN Nicholas Cage, Ellen Burstyn and Molly Parker star in *The Shape of Things* director Neil LaBute's remake of the 1973 horror in which a sheriff, investigating the disappearance of a girl, discovers a neo-pagan island community with many secrets.

WHO KILLED THE ELECTRIC CAR? Tom Hanks, Alexandra Paul and Mel Gibson appear in first-time feature director Chris Paine's documentary that looks at the rapid rise and fall of the electric car during the turn of the 21st century. Read Carolyn Nikodym's review on page 25.

FILM LISTINGS

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA AT THE CENTRE/MP'S FILM CLUB

6094 Connaught Dr. Jasper, 852-4749

SNAKES ON A PLANE (14A, gory scenes, not recommended for young children) Daily 7:00, 9:10

THE DEVIL WEARS PRADA (PG) Daily 7:00, 9:10 Sat-Sun 1:30

BARNYARD (G) Sat-Sun 1:30

CINEMA AT THE CENTRE/MP'S FILM CLUB

Stanley A. Milner Library Theatre, 7 St. Winston Churchill Square 496-7070

AALTRA (14A, coarse language) Wed 7:00

CINEMA CITY 12/MOVIES 12

Cinema 12 3632-99 St. 463-5481

CLERKS 2 (18A, crude sexual content throughout) Fri-Mon 11:45 Daily 2:10, 4:30, 7:35, 9:50 Fri Sat late night show 12:20

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Fri-Mon 11:35 Daily 2:00, 4:35, 7:10, 9:40 Fri Sat late night show 11:40

THE ANT BULLY (G) Fri-Mon 11:40 Daily 1:35, 4:10, 7:05, 9:15 Fri Sat late night show 11:55

A PRAIRIE HOME COMPANION (PG) Fri-Mon 11:15 Daily 1:45, 4:15, 7:30, 10:00 Fri Sat late night show 12:10

LITTLE MAN (PG, crude content, not recommended for children) Fri-Mon 11:10 Daily 1:20, 4:00, 7:20, 9:35 Fri Sat late night show 11:45

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Fri-Mon 11:20 Daily 1:50, 4:20, 6:50, 9:40 Fri Sat late night show 12:00

CARS (G) Fri-Mon 10:55 Daily 1:25, 4:05, 6:55, 9:30 Fri Sat late night show 11:55 Kids Kabin Fever Sept. 7 at 1:25

NACHO LIBRE (PG) Fri-Mon 11:00 Daily 1:30, 4:50, 7:20, 9:50 Fri Sat late night show 12:20

THE BREAK UP (PG, coarse language, not recommended for young children) Fri-Mon 11:30 Daily 1:40, 4:40, 7:25, 9:45 Fri Sat late night show 12:05

THE LAKE HOUSE (PG) Fri-Mon 11:20 Daily 2:05, 4:25, 7:05, 9:35 Fri Sat late night show 11:50

GARFIELD: A TALE OF 2 KITTIES (G) Fri-Mon 11:25 Daily 1:15, 3:15, 5:00, 7:00

OVER THE HEDGE (G) Fri-Mon 11:05 Daily 1:10, 3:10, 5:05, 7:15, 9:25 Fri Sat late night show 11:20

MISSION IMPOSSIBLE 3 (14A, violence) Daily 9:00, 11:35

CLERKS 2 (18A, crude sexual content throughout) Daily 7:05, 9:15 late night show 11:30

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Fri-Mon 11:15 Daily 1:50, 4:40, 7:20, 9:45 Fri Sat late night show 12:05

THE ANT BULLY (G) Fri-Mon 11:05 Daily 1:05, 3:05, 5:05, 7:10

LITTLE MAN (PG, crude content, not recommended for children) Fri-Mon 11:15 Daily 1:15, 4:35, 7:15, 9:30 Fri Sat late night show 11:55

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Fri-Mon 11:00 Daily 1:30, 4:20, 6:55, 9:20 Fri Sat late night show 11:40

CARS (G) Fri-Mon 11:00 Daily 1:40, 4:15, 7:00, 9:35 Fri Sat late night show 12:00 Kids Kabin Fever Sept. 7 at 1:40

NACHO LIBRE (PG, crude sexual language, mature themes) Fri-Mon 11:30 Daily 2:00, 4:50, 7:25, 9:25 Fri Sat late night show 11:45

THE BREAK UP (PG, coarse language, not recommended for young children) Fri-Mon 11:25 Daily 1:45, 4:45, 7:30, 9:40 Fri Sat late night show 11:50

THE LAKE HOUSE (PG) Daily 4:30, 6:50, 9:10 Fri Sat late night show 11:35

GARFIELD: A TALE OF 2 KITTIES (G) Fri-Mon 11:20 Daily 1:15, 3:15, 5:00, 7:00

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG, violence, not recommended for children) Daily 9:50 Fri Sat late night show 12:10

OVER THE HEDGE (G) Fri-Mon 11:10 Daily 1:15, 3:10, 5:00

CITY CENTRE

10200-102 Ave 421-7020

CRANK (18A, violence, gory scenes) Daily 1:30, 4:10, 7:20, 10:00

THE WICKER MAN (14A, frightening scenes, disturbing content) Daily 1:00, 3:45, 6:50, 9:40

TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY (PG, coarse language, not recommended for young children) Daily 12:50, 3:30, 6:40, 9:30

INVINCIBLE (G) Daily 1:20, 4:00, 7:10, 9:50

ACCEPTED (PG, coarse sexual language, not recommended for children) Fri-Mon Thu 1:45, 7:40, Tue-Wed 1:45

SNAKES ON A PLANE (14A, gory scenes, not recommended for children) Daily 4:30, 10:15

STEP UP (PG) Daily 1:40, 4:20, 7:30, 10:10

WORLD TRADE CENTRE (PG, not recommended for young children) Daily 12:45, 3:35, 6:30, 9:20

THE ILLUSIONIST (PG, mature themes) Daily 1:10, 3:55, 6:45, 9:45

BEERFEST (18A, sexual content) Daily 1:15, 4:15, 7:00, 10:05

CLAREVIEW

4211-139 Ave. 472-7500

THE WICKER MAN (14A, frightening scenes, disturbing content) Fri 2:10, 4:40, 7:20, 9:40, Sat-Mon 2:10, 4:40, 7:20, 9:40, Tue-Thu 4:40, 7:20, 9:40

CRANK (18A, violence, gory scenes) Fri 12:40, 2:40, 4:40, 6:40, 9:10 Sat-Mon 12:40, 2:40, 4:40, 6:40, 9:10, Tue-Thu 4:40, 6:40, 9:10

INVINCIBLE (G) Fri 2:00, 4:30, 7:00, 9:30, Sat-Mon 2:00, 4:30, 7:00, 9:30; Tue-Thu 4:30, 7:00, 9:30

BEERFEST (18A, sexual content) Fri 1:00, 3:50, 7:25, 9:50, Sat 7:05, 9:25, Tue-Thu 4:20, 7:05, 9:25

STEP UP (PG) Fri 1:50, 4:20, 7:05, 9:25, Sat-Mon 1:50, 4:20, 7:05, 9:25, Tue-Thu 4:20, 7:05, 9:25

TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY (PG, coarse language, not recommended for young children) Fri 1:30, 4:10, 7:10, Sat-Mon 1:30, 4:10, 7:10, Tue-Thu 4:10, 7:10

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Fri 12:30, 3:30, 6:30, 9:30, Sat-Mon 12:30, 3:30, 6:30, 9:30, Tue-Thu 3:30, 6:30, 9:30

ACCEPTED (PG, coarse sexual language, not recommended for children) Fri-Mon 1:45, 7:40, Tue-Wed 1:45

BARNYARD THE ORIGINAL PARTY ANIMALS (G) Fri 1:20, 4:00, 7:00, 9:40, Sat-Mon 1:20, 4:00, 7:00, 9:40, Tue-Thu 4:00, 7:00, 9:40

SNAKES ON A PLANE (14A, gory scenes, not recommended for children) Fri 9:00, Sat 7:00

HOW TO EAT FRIED WORMS (G) Fri 1:40, 4:00, 6:50, Sat-Mon 1:40, 4:00, 6:50, Tue-Thu 4:00, 6:50

WORLD TRADE CENTRE (PG, not recommended for young children) Daily 9:30

GALAXY CINEMAS-SHERWOOD PARK

2222 Sherwood Drive 463-1100

CRANK (18A, violence, gory scenes) Fri-Mon 1:35, 4:10, 7:10, 9:40, Tue-Thu 4:10, 7:10, 9:40

THE WICKER MAN (14A, frightening scenes, disturbing content) Fri-Mon 1:05, 3:35, 6:55, 9:45, Tue-Thu 6:55, 9:45

INVINCIBLE (G) Fri-Mon 1:10, 3:40, 7:30, 10:00, Tue-Thu 7:30, 10:00

HOW TO EAT FRIED WORMS (G) Fri-Mon 1:40, 4:00, 6:40, Tue-Thu 6:40

BEERFEST (18A, sexual content) Fri-Mon 1:20, 4:05, 7:00, 9:40, Tue-Thu 7:00, 9:40

ACCEPTED (PG, coarse sexual language, not recommended for children) Fri-Mon 1:30, 3:45, 6:45, 9:50, Tue-Thu 6:45, 9:50

STEP UP (PG) Fri-Mon 1:45, 4:20, 7:25, 9:50, Tue-Thu 7:25, 9:50

WORLD TRADE CENTRE (PG, not recommended for young children) Daily 9:15

TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY (PG, coarse language, not recommended for young children) Fri-Mon 1:30, 4:10, 7:10, 9:40, Tue-Thu 4:10, 7:10, 9:40

BARNYARD THE ORIGINAL PARTY ANIMALS (G) Fri-Mon 1:20, 4:00, 7:00, 9:40, Sat-Mon 1:20, 4:00, 7:00, 9:40, Tue-Thu 4:00, 7:00, 9:40

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Fri-Mon 1:00, 4:15, 8:00, Tue-Thu 8:00

SNAKES ON A PLANE (14A, gory scenes, not recommended for children) Daily 9:05

QAMZOU

10000-100 Ave 463-1100

LITTLE MISS SUNSHINE (14A) Daily 7:00, 9:10, Sat 11:10, Sun 1:10

GATEWAY 8

10000-100 Ave 463-1100

INVINCIBLE (G) Daily Stereo Digital Fri-Mon-Thu 7:00, 9:20, Sat-Sun 1:10, 4:10, 7:00, 9:20

DA VINCI CODE (14A, violence, mature theme, C Digital) Fri-Mon-Thu 6:30, 9:10, Sat-Sun 12:40, 3:40

THE DEVIL WEARS PRADA (PG, Dolby Stereo Digital) Fri-Mon-Thu 7:20, 9:40, Sat-Sun 1:30, 3:40, 7:20, 9:40

SUPERMAN RETURNS (PG, Dolby Stereo Digital) Fri-Mon-Thu 6:15, 9:00, Sat-Sun 12:30, 3:20, 6:15, 9:10

MONSTER HOUSE (PG, frightening scenes, not recommended for young children, DTS Digital) Fri-Mon-Thu 6:40, Sat 1:40, 4:10, 6:40, Sun 1:40, 6:40

LAGE RAHO MUNNABHAI (3TL, DTS Digital) Fri-Sat-Mon-Thu 4:45, Sun 3:30, 8:45

zoom (PG, DTS Digital) Fri-Mon-Thu 7:10, Sat-Sun 1:00, 3:10, 6:10

CLICK (14A, Dolby Stereo Digital) Daily 9:20

JOHN TUCKER MUST DIE (PG, sexual content, DTS Digital) Fri-Mon-Thu 7:30, 9:40, Sat-Sun 1:20, 3:15, 7:30, 9:40

BON COP, BAD COP (14A, violence, coarse language, Dolby Stereo Digital) Fri-Mon-Thu 6:50, 9:30, Sat-Sun 12:50, 3:30, 6:50, 9:30

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 463-1100

TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY (PG, coarse language, not recommended for young children) Daily 4:00, 7:45, 9:40

BARNYARD (G) Daily 1:20, 3:20, 6:20

ACCEPTED (PG, coarse sexual language, not recommended for children) Daily 1:05, 3:05, 5:05, 7:05

THE DESCENT (18A, gory scenes) Daily 9:10

WORLD TRADE CENTRE (PG, not recommended for young children) Daily 1:45, 4:30, 7:00, 9:20

STEP UP (PG) Daily 1:15, 3:20, 5:20, 7:20, 9:20

BON COP BAD COP (14A, violence, coarse language) Daily 9:15

HOW TO EAT FRIED WORMS (G) Daily 12:45, 2:30, 4:10

LEDDO CINEMAS

4762-50 St. Leckie 996-2720

ACCEPTED (PG, coarse language, not recommended for children) Daily 9:00 Fri-Mon 3:00

CRANK (18A, violence, gory scenes) Daily 7:10, 9:10 Fri-Mon 1:10, 3:10

BEERFEST (18A, sexual content) Daily 7:00, 9:20 Fri-Mon 1:00, 3:00

HOW TO EAT FRIED WORMS (G) Daily 7:05 Fri-Mon 1:00

WORLD TRADE CENTRE (PG, not recommended for young children) Daily 9:00

MAGIC LANTERN CINEMA-CAMROSE

Camrose, 780-608-2144

BEERFEST (18A, sexual content) Daily 6:50, 9:30, Sat-Sun, Mon 1:40

WICKER MAN (14A, frightening scenes, disturbing content) Daily 7:05, 9:30, Sat-Sun, Mon 1:40

STEP UP (PG) Daily 7:00, 9:15, Sat-Sun, Mon 1:40

TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY (PG, coarse language, not recommended for young children) Daily 7:05, 9:30, Sat-Sun, Mon 1:40

HOW TO EAT FRIED WORMS (G) Daily 7:10, Sat-Sun, Mon 1:40

SNAKES ON A PLANE (14A, gory violence, not recommended for young children) Daily 9:10

MAGIC LANTERN CINEMA-SPRING GROVE

205 Main St. Spring Grove 972-2332

HOW TO EAT FRIED WORMS (G) Daily 7:00, Sat-Sun 1:40

YOU, ME AND DUPREE (PG, violence, not recommended for young children) Daily 9:10

METRO CINEMA

10000-100 Ave 463-1100

SIR! NO SIR! (14A, disturbing content) Fri 7:00

LADY VENGEANCE (14A, disturbing content) Daily 9:10

CHINATOWN W/ MEXICAN WATERMELON (14A) Thu 7:00

NEW WEST MALL 8

10000-100 Ave 463-1100

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Fri-Mon 1:40, 4:15, 6:40, 9:15, Tue-Thu 6:40, 9:15

X-MEN: THE LAST STAND (PG, violence, may frighten young children) Fri-Mon 1:40, 4:15, 6:40, 9:15, Tue-Thu 6:40, 9:15

THE BREAK-UP (PG, coarse language, not recommended for young children) Fri-Mon 1:40, 4:15, 6:40, 9:15, Tue-Thu 6:40, 9:15

THE LAKE HOUSE (PG) Fri-Mon 1:40, 4:15, 6:40, 9:15, Tue-Thu 6:40, 9:15

OVER THE HEDGE (G) Fri-Mon 1:30, 4:10, 6:40, 9:10

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG, violence, not recommended for children) Fri-Mon 1:40, 4:15, 6:40, 9:15, Tue-Thu 6:40, 9:15

THE WICKER MAN (14A, frightening scenes, disturbing content) Daily 9:10

NORTH EDMONTON CINEMAS

10000-100 Ave 463-1100

CRANK (18A, violence, gory scenes) Daily 1:30, 4:10, 7:10, 9:40

THE WICKER MAN (14A, frightening scenes, disturbing content) Daily 9:10

THE ILLUSIONIST (PG, mature themes) Daily 1:10, 3:50, 6:40, 9:40

INVINCIBLE (G) Daily 1:20, 4:00, 7:10, 9:50

HOW TO EAT FRIED WORMS (G) Daily 1:40, 4:00, 6:40, 9:20

BEERFEST (18A, sexual content, mature themes) Daily 1:50, 4:40, 7:25, 10:10

SNAKES ON A PLANE (14A, gory violence, not recommended for young children) Daily 9:10

ACCEPTED (PG, coarse sexual language, not recommended for children) Fri-Mon 1:45, 7:40, Tue-W

Beerfest is fun, but won't make your buds any wiser

CAROLYN NIKODYM / carolyn@vuwweekly.com

They say that friends don't let friends where beer goggles. So I suppose that I'm not much of a friend when I tell you that you'll be wanting those same goggles for *Beerfest*. While I wasn't drinking when I watched the film, I've had more than enough beers in my lifetime to know that this film requires them.

With a name like *Beerfest* and Broken Lizard at the writing helm, you have to know what kind of story is going to steer this ship and its drunken sailors—a somewhat enjoyable story where you can actually feel yourself getting dumber by watching.

There's no doubt that *Beerfest* is the kind of movie that would be playing constantly at a movie frat house. It's the story of two brothers who discover a secret offshoot of Oktoberfest in

COMEDY

NOW PLAYING

BEERFEST

DIRECTED BY JAY CHANDRASEKHAR

WRITTEN BY BROKEN LIZARD

STARRING PAUL SOTER, ERIK STOLHANSKE,

KEVIN HEFFERNAN, JAY CHANDRASEKHAR

Germany, the titular Olympic-style beer-drinking competition.

After their beer-drinking grandfather Johan (Donald Sutherland) dies, Jan and Todd Wolfhouse (Paul Soter and Erik Stolhanske) inherit his German-style restaurant, the Schnitzengiggle. They are also instructed to take his ashes to Germany to the special resting place, which turns out to be Beerfest.

The thing is, because gramps was accused of stealing a beer recipe and because Great Gam Gam (Cloris Leachman) was labeled a whore, the brothers are far from welcome. These revelations are slight compared to

their bigger shame. Embarrassed for their ability to drink beer like Americans (and not like their German cousins), they vow to return to this beer-drinking Olympic-style competition with a fully trained team

THIS SETUP takes us into the first 30 minutes of the film, so after amassing the rest of the team of old friends, Landfill (Kevin Heffernan, playing roughly the same character as Farva from *Super Troopers*), Barry (director Jay Chandrasekhar) and Fink (Steve Lemme), what we have left is to watch these brothers train. We watch them chug from glasses, tubes and bongos; we watch them learn new quarter tricks; we watch them learn to outdrink each other. They drink so much, in fact, that the film begins with a disclaimer, warning its audience not to try and drink as much as is portrayed in the film. (That said, however, I can definitely see several drinking games emerging from it.)

Once you get over some of the awful stereotypes and the gratuitous display of random women's boobies (as in a bar fight that sees women falling in the melee and grabbing at other women's shirts to stay on two feet—you see where this is going), there are definitely some, albeit base, funny bits. But the boys of Broken Lizard aren't digging very hard for their laughs.

It's at this point in the review that I



realize nothing I can say will either make someone want to go see this film or not see it. Like I said, with Broken Lizard pulling the strings, you've got to know what you're going to get: a lot of footage of wasted actors and

some gross out moments

But the thing is, all of these guys are well into adulthood, making the whole premise—the whole return to their wild youth—kind of sad. Better start drinking. ▼

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Top 10
Ringtones

- 1) **Sexy Back**
Justin Timberlake
- 2) **Ridin'**
Chamillionaire
- 3) **London Bridge (Chorus)**
Fergie
- 4) **Promiscuous (Girl)**
feat. Timbaland
Nelly Furtado
- 5) **Unfaithful**
Rihanna
- 6) **Thunderstruck**
AC/DC
- 7) **Animal I Have Become**
Three Days Grace
- 8) **Shake That**
Eminem
- 9) **Hate Me**
Blue October
- 10) **Far Away**
Nickelback

Welcome to Virgin Mobile's source for what's hot on your mobile phone. Check back often so you never get caught with last week's ring-tone

virginmobile.ca

Red Shag Carpet gives a Shout Out (Out Out Out) to producer Nik Kozub

BILL RAOFORD / bill@vueweekly.com

Red Shag Carpet's online journal often alludes to a little rivalry between band members. A few recent entries have even bragged about crushing defeats being *beat by the other band*. "We definitely have a very competitive nature," admits pianist Matti Darrah. "For our first album, we used to have two-on-two soccer games during recording breaks. And it was getting so competitive between Dan and myself, and Al and Ted, that we had to come to a round table agreement that we would stop playing soccer, because it was having an effect on the band."

"The foosball thing isn't quite as bad, because it's a little more light-hearted, but the soccer was getting so crazy," he laughs. "Dan and I had full jerseys, Al and Ted were wearing, like, full shin guards and practicing—which was not allowed. It got a little bit too competitive, so we had to stop the soccer."

Thankfully, the bloodlust subsides when they channel their energies towards their music.

"All four of us do write songs, and the funny thing is that the competitive spirit goes completely away when we're writing songs. That's the only thing we all really work together at as four people," Darrah continues. "It



PREVIEW SAT, SEP 2 (8 PM)
RED SHAG CARPET
WITH THE DIGS, MOONBOX
POWERPLANT, \$10

always comes down to the fact that we'll just put the best songs on the

album and on stage. Even if one person writes a song, it's no more his song than everyone else's. It's a very collective feel"

THE BAND HAS BEEN garnering its share of local buzz since their debut album, *Lift and Drop*, dropped earlier

this year. The four songwriters' sound is hard to classify, a conundrum that is becoming regularity in music these days. RSC has settled on the label "alternative rock" for their sound, but this doesn't quite capture it. their bio compares them to Ben Folds Five Gomez, Spoon and Wilco, and ele

ments of these four bands can be heard on *Lift and Drop*, even though none are usually associated with casual mentions of "alternative rock."

Red Shag Carpet have played around 60 shows since the release of

Play that chord again and I'll break your legs!

TYLER MORENCY / tyler@vueweekly.com

Chris Vail knows how to work with musicians. His role as bandleader in **Vailhalen** requires him to demonstrate his ideas plainly to the people he works with. While lesser artists might lack the confidence to direct other talented musicians, Vail has the perfect strategy.

"What you do is you find the biggest musician in the room—in this case, our keyboard player—and you break his kneecaps in front of everybody," Vail says. "It just sort of lets people know how it's going to be. It gets a lot easier after that. 'Does anybody else have a problem with my song?'"

While some may find the idea of Vail pulling a Tonya Harding on his keyboardist with a crowbar horrific, tongue in cheek brutality for the sake of music comes naturally for Vail. Vailhalen's first full-length release is called *Pop Violence*, for example, and now,

PREVIEW SAT, SEP 2 (9 PM)
VAILHALEN
WITH CONE OF SILENCE,
THEY SHOOT HORSES DON'T THEY?
SIDETRACK CAFE, \$5

Vail is working on a set of monster songs for a Halloween show that will eventually become Vailhalen's next LP.

"Each song is based on one of the classic Hollywood clichés," Vail says of the Halloween songs, "sometimes used as a metaphor, sometimes literally about a monster."

INDICATIVE OF VAIL'S new horror-tinged direction is "Our House Is Host," a jittery, angular and melodic monster pop horror anthem posted on the band's website. It almost sounds like David Byrne might sound if he was lost inside a haunted house, trying to sing away his fear.

"All the new material is more sophis-



ticated," he says. "I've never really worked this hard on music before."

Vail admits that it has been an arduous process crafting the songs. Still, the hard work is paying off, and the new body of work is more focused

and planned than *Pop Violence*.

"It was total *laissez-faire*," Vail says of the arrangement on *Pop Violence*, which was recorded in a high-school band room with the help of several musicians banging away a unique

brand of densely layered rock. "This one is going to sound a lot more professional."

Vailhalen headlines the musical portion of the For Our Children's Children poster show at the Sidetrack Cafe without one of their drummers. Vail says they will get around the absence with a little bit of deft musicianship but he admits that it won't be easy.

"Some of the newer songs are arranged around the people in the band and the parts are more dependent on one another, and if somebody is not there, it kind of fucks up the new songs a little bit," Vail says. "Originally, I wanted to have two of every instrument so that it really wouldn't matter if somebody couldn't make it."

That might be a good idea, since you never know when one of the members might suffer a music-related "accident." ▼

Symphony Under the Sky plays Dvorak, bluegrass and showtunes, oh my!

SARAH CHAN / sarah@vuwweekly.com

For those whose only experience with orchestral music is limited to a few pieces by Mozart and Beethoven, this Labour Day weekend is an opportunity to overcome a fear of the so-called *haute* nature of the symphony. You can sample Rachmaninoff, Tchaikovsky and Strauss, to name a few, all with a beer in one hand and a fist full of Twizzlers in the other.

Taking advantage of the dog days of summer, the Edmonton Symphony Orchestra moves to Hawrelak Park for their four-day **Symphony Under The Sky** festival. Guest conductor Robert Bernhardt will be at the helm for every concert, except the Saturday evening bluegrass fusion with Jerusalem Ridge—which will be conducted by Claude Lapalme—and the Sunday afternoon kids concert with Jack Grunsky.

Bernhardt has worked with the ESO before at the Winspear, but his enthusiasm for outdoor concerts is evidenced by his return every summer for the past several years.

"All the outdoor settings vary significantly depending on how they're amplified, how well the orchestra can hear itself onstage and how the audience is seated," Bernhardt explains. "However, it's a non-traditional, non-

PREVIEW FRI, SEP 1 - MON, SEP 4
SYMPHONY UNDER THE SKY
EDMONTON SYMPHONY ORCHESTRA
HAWRELAK PARK AMPHITHEATRE, \$13 - \$26

threatening, welcoming and inviting way of making music in the summer, and I really love doing it. It's a challenge, but a wonderful one."

PERHAPS ONE OF the most attractive qualities of the festival is its variety. The first evening, *Orchestral Masters*, features pianist Ian Parker playing one of the pinnacles of piano repertoire, *Piano Concert no. 2* by Rachmaninoff.

"It's a very big, monumental work," Parker admits. "This is one of my favourite concerti of all time. It's got everything in it. Rachmaninoff wrote the piece in such desperation because he was so crushed by the negative reviews of his first piano concerto. It's a story full of incredible success, and the piece is obviously one of the best ever written."

Day two of the festival includes the *Dances and Marches* concert in the afternoon, featuring selections from the likes of Sousa, J Strauss II, Gounod, Elgar and Dvorak, and an evening



concert of bluegrass with special guests Jerusalem Ridge.

This marriage of orchestra and banjo promises the addictive sounds of songs like "I am a Man of Constant Sorrow," made famous most recently on the soundtrack to *O Brother, Where Art Thou?*

Sunday welcomes kids, teddy bears and families to the Jack Grunsky family concert during the day, before switching gears to the popular music of orchestral repertoire in the evening, with a program of Broadway classics.

"We're starting with *Oklahoma!*, which is the musical that began what we know as American musical the-

atre," Bernhardt enthuses. "There will be nine songs that are part of society today, that are huge hits. The list is incredible, like the great suite from *Beauty and the Beast*."

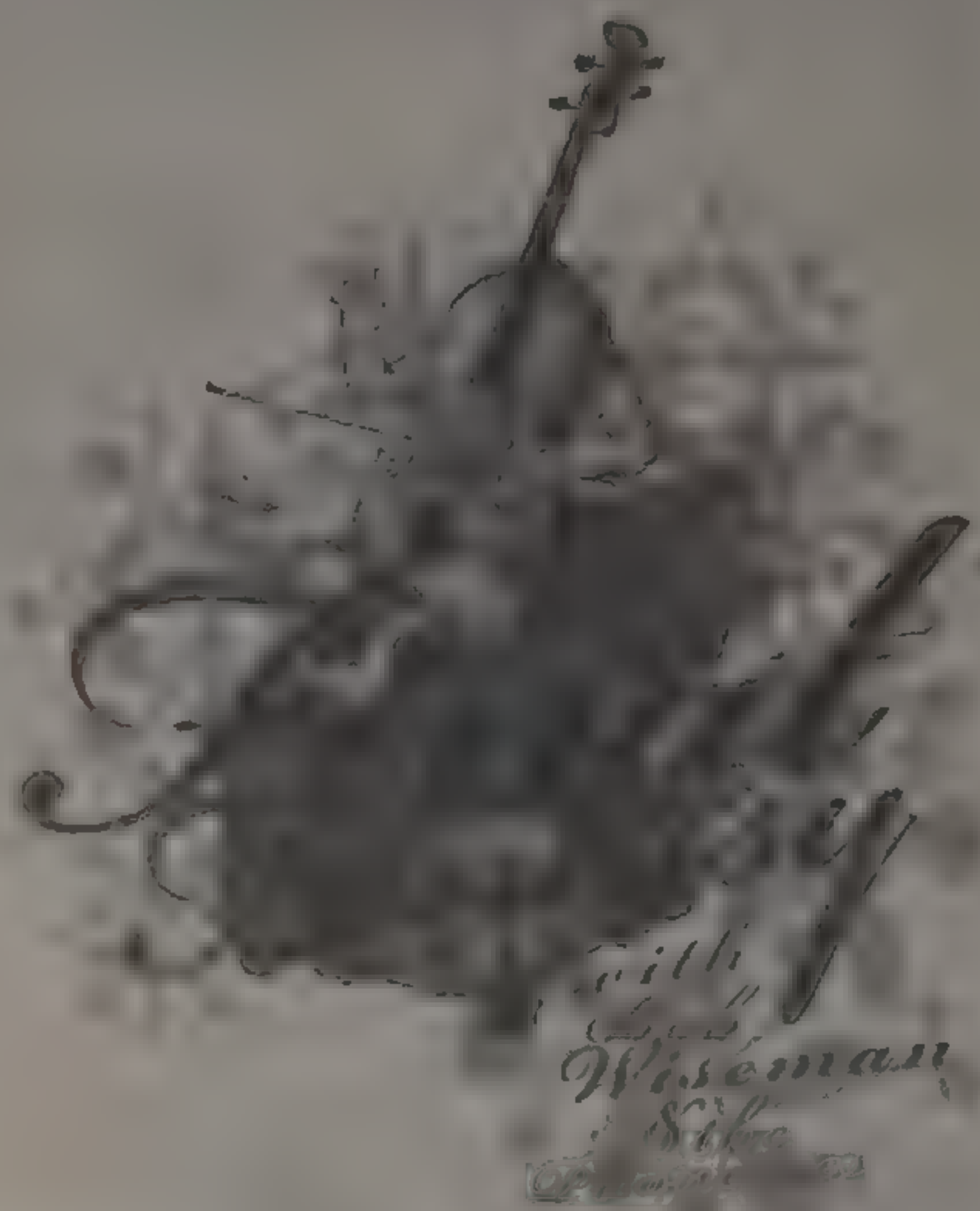
"The variety of this weekend is extraordinary, and it points to the calibre of the ESO, which is so comfortable and accomplished that it can switch gears so quickly."

The final day of the festival will have the traditional *1812 Overture* in full bloom. Bernhardt has done this oeuvre of Tchaikovsky's before with howitzers, muskets, rifles, people with pistols, a dozen bass drums and, this weekend, with the Royal Canadian Artillery.

"I don't have to make anything up to be enthusiastic," Bernhardt comments. "I'm coming to work for the great ESO in a series for the public that I think is popular, fun and exciting. It will show off the orchestra at their best, and I'm hopefully going to have a great time ... getting to know a great orchestra is a delight!"

With eager soloists and conductors repeatedly coming back to our humble little city, Edmontonians should come see what the fuss is all about.

Besides, nothing goes better with beer and Twizzlers like the great outdoors and a world-class orchestra—nothing intimidating about that. ▽

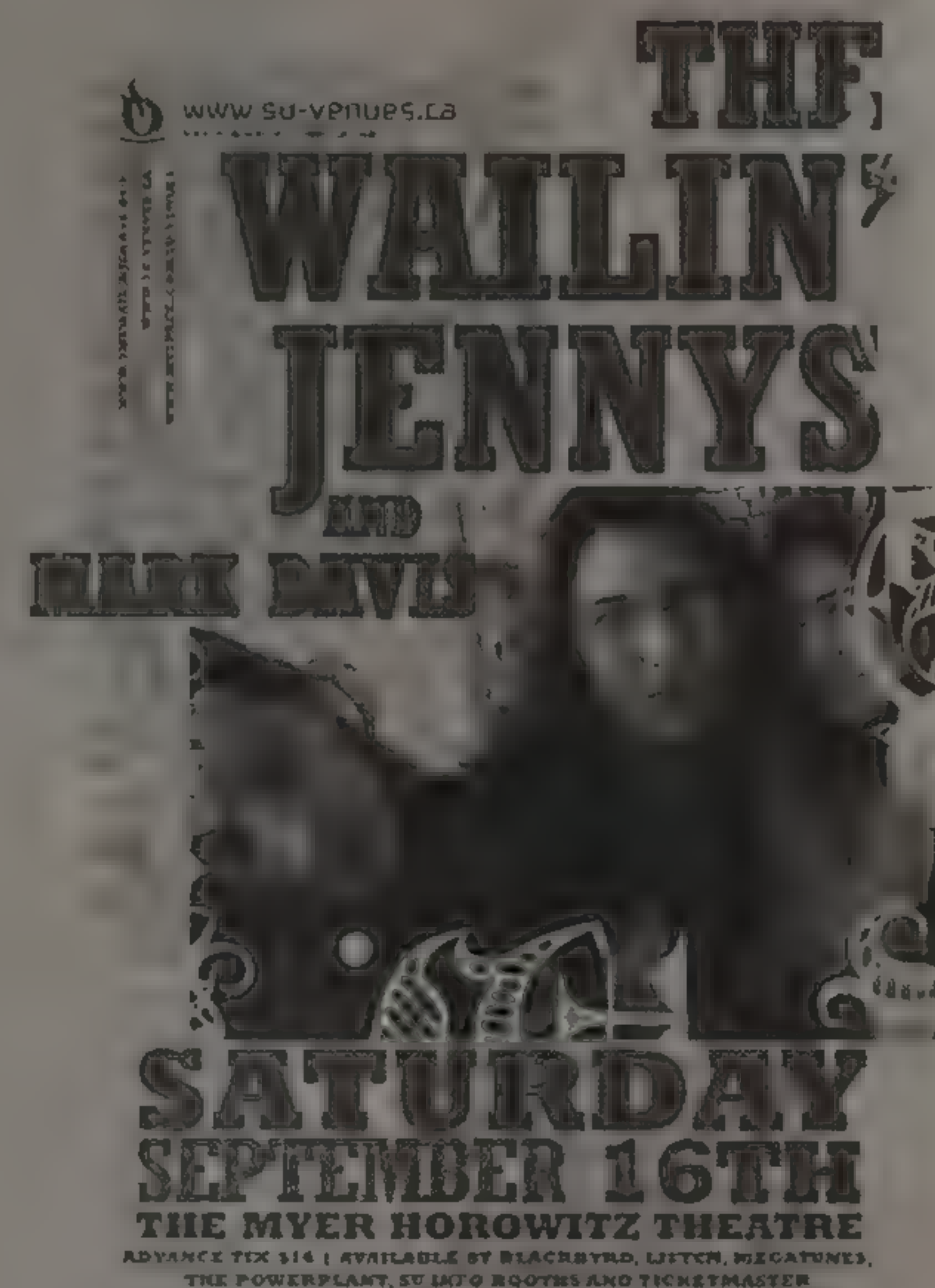


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Costa found his career by making the best of a rough break ... literally

EDEN MUNRO / edan@vuweekly.com

Matt Costa is well aware of the benefits of taking advantage of a situation. When songwriter/surfer Jack Johnson asked Costa if he'd like to fly over to Hawaii and record a new version of one of Costa's tunes for Johnson's *Curious George* soundtrack, Costa didn't waste the opportunity.

"I told him that my minimum was that I had to stay in Hawaii for at least five days to make sure it's done right," Costa laughs, before admitting the truth. "He was a friend of mine, so it was fun to go out there and hang out with him."

While Costa's appearance on the film soundtrack might have helped to raise his profile a bit, the young songwriter is not some flash in the pan; his indie-folk tunes have been a long time coming, arriving by way of Costa's initial dream of being a pro skateboarder.

"I moved to Southern California when I was 16," he explains. "It was a mecca for skateboarding. There was a skate park at my high school, and I was surrounded by a lot of professional skateboarders, so I started really putting a lot more time into it, and I started getting sponsors. But when I was 19 I broke both of my

PREVIEW THU, SEP 7 (8 PM)
MATT COSTA
WITH THE 88
POWERPLANT, \$16.50

legs skateboarding. I was out for about a year on crutches and another year in rehabilitation. I'll skate occasionally now, but my leg still isn't what it used to be."

JUST AS COSTA turned his work with Johnson into a Hawaiian vacation, he managed to pull something positive out of the accident. Having played other people's songs on the guitar since he was 12 years old, Costa figured it was about time that he started writing a few of his own, using his newfound time away from skateboarding to do just that.

The learning process was largely one of trial and error, as Costa listened to music and figured out just what it was he liked about songs by artists like Bob Dylan and Neil Young. He followed that up by working out his own tunes and recording them on a four-track, keeping what worked and tossing out whatever didn't.

To this day, Costa isn't afraid to throw out a melody or chord progression that isn't up to par

"That's what goes into writing a song," he says. "You've got to try things. I'm not like Beethoven, where I just sit down and I know what equations will work out beforehand. I just hear out whatever comes to my ear when I play it, and then I've always got a four-track around to record it."

These days, Costa takes his time when writing. If a melody sticks with him for a month, then he knows that it's something worth working on, and he'll continue refining it until it's just right. Still, he says that a song's meaning is never set in stone.

"Sometimes, I'll go back to a song, and I'll listen to it and I'll say, 'Man, I was saying more about what was going on in my life at the time than I realized,'" he offers. "All of my songs are just kind of stream of consciousness thinking, so I'll be spouting things off the top of my head and piecing words together and making stories out of it, and I'll look back at it differently after I get some perspective on it."

"The opposite of that," he continues, "is that sometimes I'll go back to a song a year or two or three years later, and I'll associate it with something new that's happening in my life. Even for myself, it's always ever-changing and being reinterpreted." ▽

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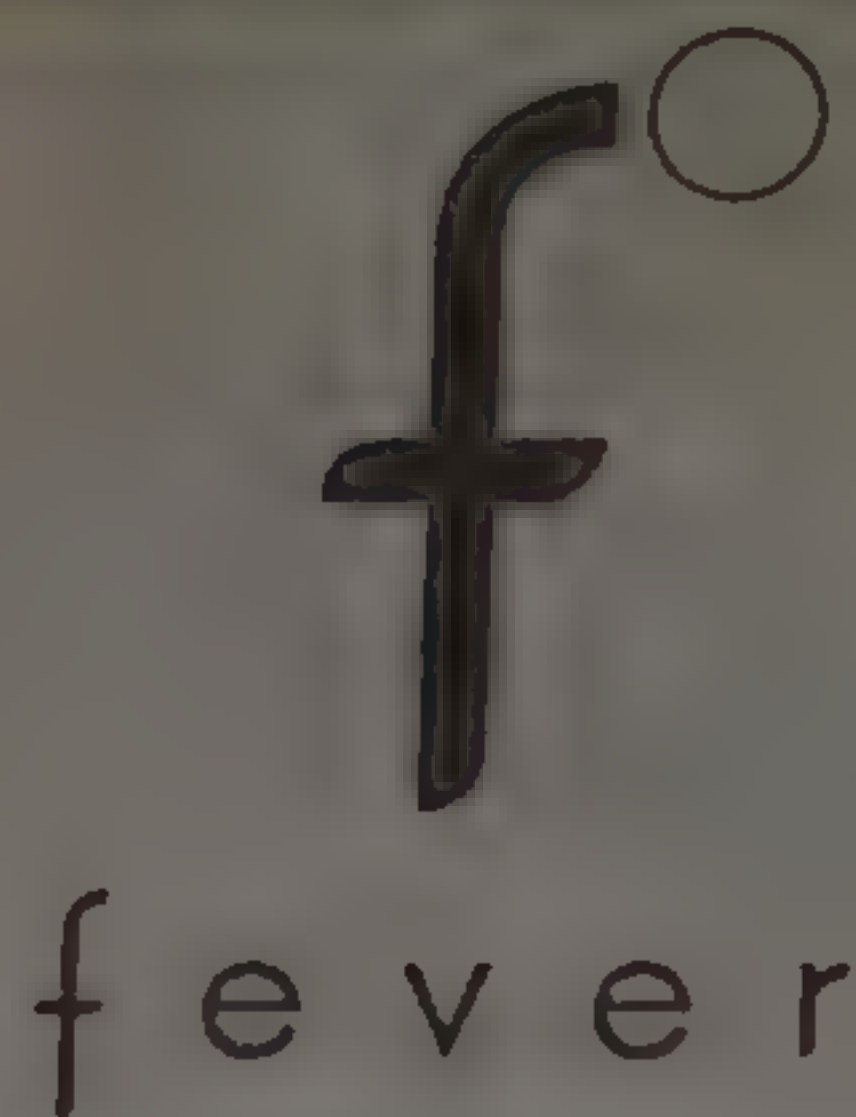
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ATLANTIC TRAP AND GILLIE
Lucky (blues/roots), 9:30pm-1:30am

BACKDRAFT PUB
Stage, 9pm

CHRIS WYNTERS' PARTY PUB
Open stage hosted by Alberta Crude, 6-10pm

DRUID Open mic hosted by Chris Wynters every Tue, 9pm

DUSTER'S PUB Jam hosted by DJ Tysim

EXPRESSIONZ CAFE Open mic hosted by Karen every Thu, 7pm

FOUR ROOMS Don Berner Trio, 9pm

JAMMERS PUB Thursday open jam, 7-11pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am

NORTH TENDRA PUB hosted by the Wild Rose Old Time Fiddlers Society, 7-10pm

O'BRYNE'S Mourning Wood, 10pm, no cover

SIDETRACK CAFE Girls, Rae Spoon, Forever and a Day, 9pm, \$5 (door)

WILD WEST SALOON Colleen

DJS

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ West Coast Baby Daddy

ESMERALDA'S Big and Rich Thursday top 40, country

FLYBY MONASTERY'S Bingo with DJ S.W.A.G.

FUNKY BUDDHA (WHY? AVE) Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR SKY Urban Substance Thursdays: Cassie (CD release jam), DJ Chief, Urban Substance Sound Crew, hosted by Kwame (917 The Bounce)

HULBERT'S Relaxing down-tempo, smooth jazz, and lounge music with DJ Frederick, 7pm

KAS BAR Urban House with DJ Mark Stevens, 9pm

NEW CITY LKWD LOUNGE Trashetena DJs Naz Nomad and Beard of Bees, Creature Feature Rockabilly Psychosis rockabilly/psychobilly/punk with DJs Seizures (Raygun Cowboys) and DJ Ritchie Violence (Pank Attak), Trash Bingo hosted by Dexter Nebula, Sushi Stiletto, and Belinda Carbomb, 9:45pm (first card), midnight (second card)

ON THE ROCKS City 9:30pm dance lessons, Cuban salsa DJ to follow

ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am

RED STAR Femme Fatale rock, pop, hip hop with DJ Kelly

THE ROOST Gorgeous, featuring hostess Dr. Lexou Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands

upstairs monthly

STANDARD DJ Danny Howells (UK), tickets available at TicketMaster, Treehouse, Underground (WEM), Colourblind

VELVET UNDERGROUND NRMLS WLCM Electro, techno, no wave, hip-hop with DJ Nik 7 and a rotating cast of guests, no minors, 8pm (door)

WUNDERBAR In and Out with DJ Paul and Frank

FRI LIVE MUSIC

ATLANTIC TRAP AND GILLIE Lucky (blues/roots), 9:30pm-1:30am

AZUCAR America Rosa, DJ Papi, free salsa lessons 9:30-10:30

CASINO EDMONTON Jamie Calan (country/rock)

CASINO YELLOWHEAD Stars Tonight (tribute)

DUSTY'S PUB (blues/rock), 9:30pm-1:30am

FOUR ROOMS Don Berner Trio, 9pm

JAMMERS PUB band, 9-2am

JEFFREYS CAFE Stephen Colborne and Andrew Glover (jazz), 8pm

JELLY AND HONEY PUB Headwind (pop/rock), 9:30pm

NEW CITY LKWD LOUNGE Whitey Houston, The Blood Lines, Down North, 8:30 (door), \$10

ON THE ROCKS DJ Kibi

SIDETRACK CAFE Raygun Cowboys (four kick-off), Profunda Rosa, The B Movies, 9pm, \$10 (door)

URBAN LOUNGE Vacation on Mars

VELVET UNDERGROUND The Ashes, Pindolls, Acantha, no minors, 8pm (door), \$8 (door)

WILD WEST SALOON

CLASSICAL

HAWRELAK PARK Symphony Under the Sky Edmonton Symphony Orchestra: Orchestral Masters with Ian Parker (piano) Robert Bernhardt (conductor), 7pm,

PREVUE / FRI, SEP 1 (9 PM) / RAYGUN COWBOYS / SIDETRACK CAFE, \$10 If you like that rockabilly thing, you really ought not miss this show, as the Raygun Cowboys kick off their tour with pals Profunda Rosa and the B-Movies. I myself don't really care much for the whole rockabilly thing, so I should probably reserve comment. Well, okay, I guess those rockabilly girls are often somewhat smokin', so, um, yeah—let's just go with this

\$26 (adult reserved seating), \$16 (adult grass seating), \$13 (child reserved seating), free (child grass seating) available at Hawrelak, Winspear Centre box office

STANLEY WINNER LIBRARY Traditions and Trends featuring Rohan Singh Bhogal (tabla prodigy), Maestro Kiranpal Singh (santoor), Amitoj Singh Bhogal (guitar) 7:30pm; \$20 (door)

32

DJS

AZUCAR LATIN NIGHTCLUB Top 40 with Latin band and DJ Papi

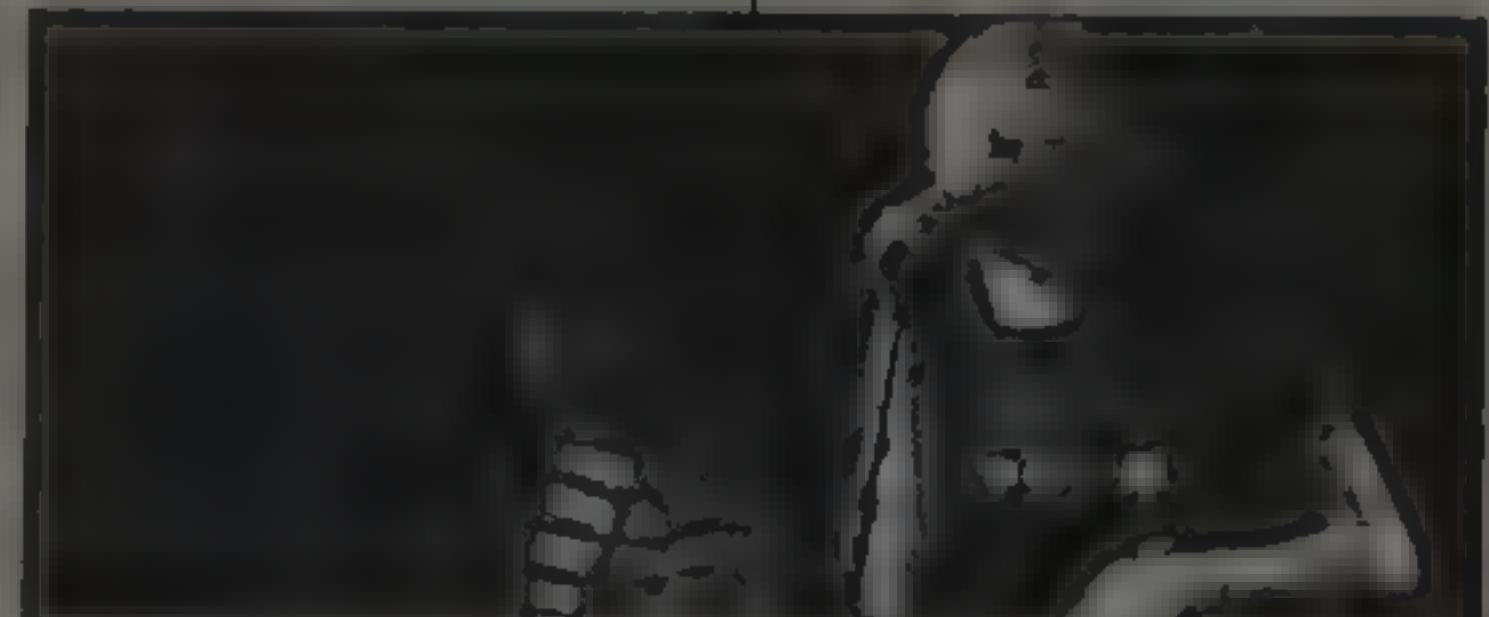
BACKROOM VODKA BAR Element D'n'B/house/breaks with Degree, Phatcat, Neal K. Shortee, Sweetz and more

RUM JUNGLE Peoples DJ Spinning

CAPTIVE RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

STOLL'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tysim



PREVUE / SAT, SEP 2 (7 PM) / LET'S DANCE / AVENUE SKATEPARK, \$7 (ALL AGES) Hey kids! Come out for one last hurrah before school starts with Let's Dance, and come early to see the Cadavers, Deadcity Serpents, and the Southside Riots, who also have something to do with death on some level, I'd assume.

BAR WILD Bar Wild Fridays

BOOTS Retro Disco: retro dance

BUDDY'S DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm

CALIENTE'S Funktion Fridays, DJ Chief

DANTE'S BUSTY Messaging Singles Party: For singles 25-40, completely anonymous, totally addictive

ESMERALDA'S DJ Jimmy Friday, 8pm (door)

FEVER NIGHTCLUB Friday Nights

FUNKY BUDDHA (WHY? AVE) Top tracks, rock, retro with DJ Damian

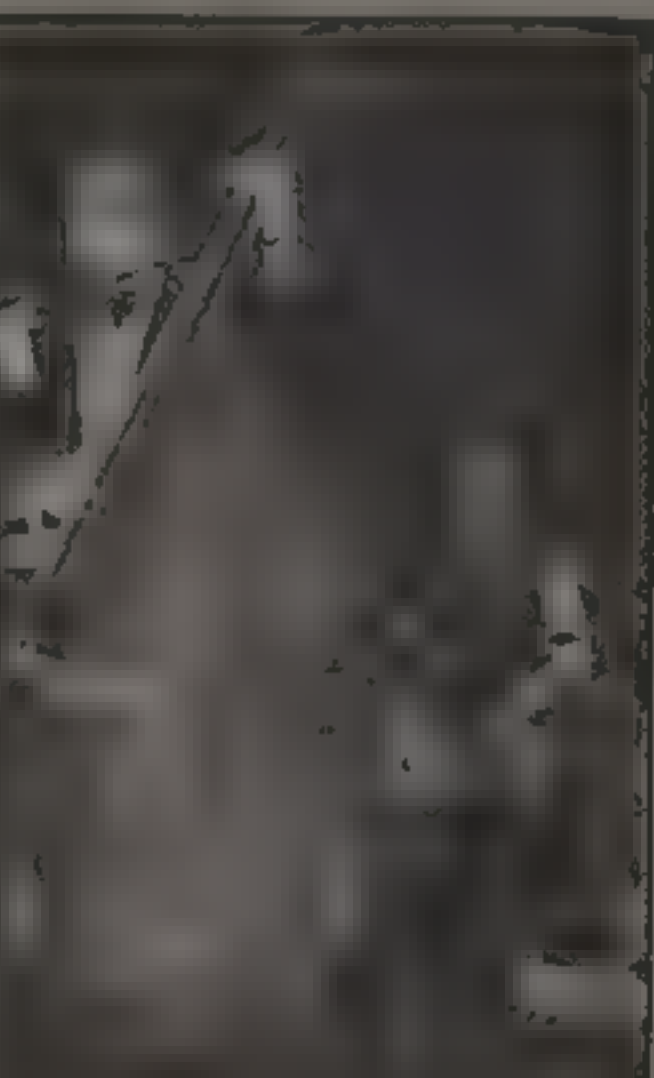
GAS PUMP Top 40/dance with DJ Christian

GINGUR SKY Funktion Fridays

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; \$5 (after 10pm)

LEVEL 2 LOUNGE Hypnotic Friday

NEW CITY LKWD LOUNGE Friday Night Freak Out: rock-and-roll/punkrock/abitofeverything/indie with DJs Jebus and Anarchy Adam (CJSR's Your Weekly AA Meeting), G-Whiz (Wednesday Night Heros)



ONE ON WHYTE Friday Nights DJ Chokit Elvins and DJ Spyder

OPENTIME DANCE AND TAP ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no minors

RED STAR Loaded Friday: indie rock and Brit pop with DJ Readymade Flyboy

THE ROOST All Request Dance Party with DJ Jazzy

FLASHBACK house/hard with Johnny Dangerous, Andy Inertia, guests, 1-7am

WUNDERBAR Local Bands

Y AFTERNOON Fridays

SAT LIVE MUSIC

ATLANTIC TRAP AND GILLIE Lucky (blues/roots), 9:30pm-1:30am

AZUCAR America Rosa, DJ Papi and DJ Touch It

BLACK DOG FREEHOUSE of the Dog: The Digs, 4-6pm; no minors

CASINO EDMONTON Calan (country/rock)

CASINO YELLOWHEAD Stars Tonight (tribute)

DRUID (JASPER AVE) Open stage, all ages, 2-6pm

DUSTY'S PUB (blues/rock), 9:30pm-1:30am

FOUR ROOMS Don Berner Trio, 9pm

HOMEGROWN SOUL SHACK Sat top rap groups, 5pm

JAMMERS PUB Saturday open jam, 3-7:30pm, country/rock band, 9pm-2am

MORANGO'S Open mic hosted by Tommy every Sat, 7pm

O'BRYNE'S On the Patio: Chris Wynters, Scott Peters, 3pm; no cover; Tiki mardis Gras party

ON THE ROCKS Mustard Smile, DJ Kibi

POWER PLANT Red Shag Carpet, The Digs, Moonbox, 8pm (door), \$10 (door)

SIDETRACK CAFE Vailhelen, Cone of Silence, 9pm, \$5 (door); For Our Children's Children (poster show); 2-7pm

WUNDERBAR Local Bands

Y AFTERNOON Saturdays

CLASSICAL

HAWRELAK PARK Symphony Under the Sky, Edmonton

Symphony Orchestra, Dances and Marches; Robert Bernhardt (conductor), 2pm; \$26 (adult reserved seating), \$16 (adult grass seating), \$13 (child reserved seating), free (child grass seating); Fire on the Mountain—a bluegrass music experience with guests Jenzai, Ridge and Claude Lapalme (conductor), 7pm; \$26 (adult reserved seating), \$16 (adult grass seating), \$13 (child reserved seating), free (child grass seating)

DJS

AZUCAR LATIN NIGHTCLUB Top 40 with Latin band and DJ Papi

BUDDY'S Undie night for new only, free pool and tourney, DJ Arrowchaser

DECADANCE Soul Heaven Saturdays: Funky house and house beats with DJs T-Bass, Fannu, Funk and local/international guests presented by NewS Entertainment; no minors, 9pm-3am

FEVER NIGHTCLUB Night Fever—Live to Air with 1.7 The Bounce, DJ Shocker

FUNKY BUDDHA (WHY? AVE) Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturday: Eastcoast Invasion with Black Reaction, Blacks, SuperK and Nine, DJ Chief

LEVEL 2 LOUNGE Saturday DJ Groovy City

NEW CITY LKWD LOUNGE Rock 'n Roll/Heaven 'n Hell rockandroll/punk/indie/newwave/dustedcandy with DJJS Beard of Bees and Nazz Nomad (Suburb downstairs); Saturday Sucks: electro/industrial/alt and indie/electro/rock with DJs nik rofeleyna and Blue Jay; free before 9:30pm/\$5 after 9:30pm

ONE ON WHYTE Saturday Nights: DJ Chokit Elvins and DJ Spyder

RED STAR Indie rock, hip hop, rock, indie rock, hip hop with S Master F, Loopin' the 3rd

THE ROOST Always like New Years Eve with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs

STOLL'S ON WHYTE Top 40 R&B, house with People's DJ

SPORTSWOMEN ROLLER SKATING DISCO Public skate 1-5pm; \$5; and 7pm-midnight, \$6/\$4 (rentals)

TRASHETENA Anthem, hard NRG/trance/funk with Jeff Hillis, DTD, Big Daddy STX, Tweek; 1am-8am

VELVET UNDERGROUND with GOMP for STOMP night, 8pm (door), no minors, \$5 (door)

WUNDERBAR Local Bands

Y AFTERNOON Saturdays

SUN LIVE MUSIC

AZUCAR Notch; no minors, \$18 (adult/\$25 (door), tickets available at Shadfield Salon, El Toro Restaurant, Sunroom Tan, Paradise Tropical, Los Comales Restaurant and Acapulco Restaurant

BLACK DOG FREEHOUSE Give It Up: Main Floor: Funk, soul, Motown, disco with DJ Red Dawn

BLIND PEBBLES AND GRILL Carmen's Sunday live open jam

CARON AND JAMES' PIA SHOPPE Open stage with Ahea

CROWN AND ANCHOR PUB Sunday 7pm
JAMMERS PUB Sunday open stage 4pm
NEWCASTLE PUB Live jam host: the Whills, and Dave every Sun. 8pm
O'BYRNE'S Joe Bird's live Jam. 9pm
ON THE ROCKS Love Junk, DJ Kibi
OSCARS PUB Live stage 8pm, hosted by Chris Wynters of Captain Tractor, 8-11pm
ROSEBOWL Sunday open stage 9pm, the 2nd Mr McDonald 9-12
SIDETRACK CAFÉ The legendary vocal triode try night with DJ 9pm, 9pm \$6
URBAN LOUNGE Octane

CLASSICAL

HAWRELAK PARK Symphony Under the Sky, Edmonton Symphony Orchestra, 2pm, \$11 (adult), \$5 (child), *Movements on Broadway*, Robert Bernhardt (conductor), 7pm, \$26 (adult reserved seating), \$16 (child reserved seating), free (child grass seating)

DJS

BACKSTAGE TAP AND GRILL Industry Night with Atomic 8pm
BUDDY'S NIGHTCLUB Rotating drag shows with Mz Bianca and Mr Vanity Fair in The Stardust 8pm, 9pm
CAUENTE'S Urban Ladies Night Sundays: Goodas Labour Day Long Weekend Gathering with Black Reaction, Blacks, Super K and K Nine, DJ Chief, InVincible, Game, Weapon X and BabyGirl

HALO Popscore, indie hits, forgotten classics, underground favourites with S Master F, Floormatt, Kyle, G-Spot, Jer-Lo, Travy D, 9pm (door), no cover
THE ROOST A fabulous Drag show every Sunday featuring Hostess Connie Lingua, rotating guests, singers, drag Queens, \$2, free pool

STANDARD 8pm
STOLLI'S 8pm

WILLY UNDERGROUND Winesap's At DJ Sweetz, Propa, Degree, 2 Live Drew, no minors, no cover (8-9pm)/\$4 (door)/\$2 (industry)
WUNDERBAR Trance, dance and rave styles with DJ Regan and Co

MON LIVE MUSIC

CAFE AND JAMES TEA HOUSE Open mic hosted by Rhea every Mon, 6-45pm
LB'S PUB House band, 9-30pm-1am, no cover
NEW YORK BAGEL CAFÉ Marco Claveria (samba to Bolero) every Monday
O'BYRNE'S ON WHYTE Open mic hosted by Joe Bird every Mon, 8-30pm
PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyne Fiddlers Society, 7pm
SIDETRACK CAFÉ Maverick Mondays: Open Stage with Ben Spencer, 9pm; no cover
TAPHOUSE Monday Live with Big Tickle, 8-30-11 30pm, no cover

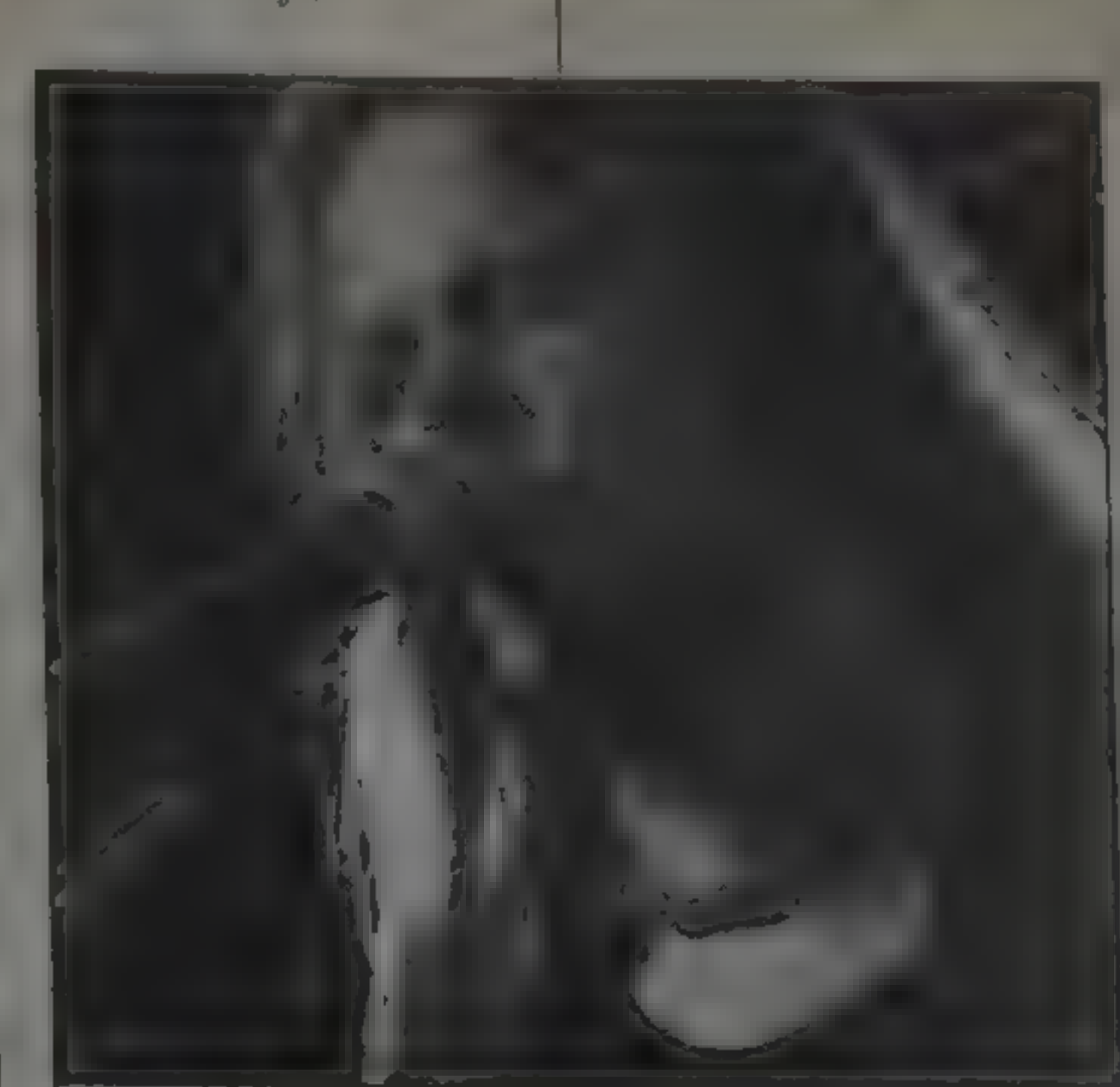
CLASSICAL

HAWRELAK PARK Symphony Under the Sky, Edmonton Symphony Orchestra: *Cannons and Sunshine* with Alexandre Da Costa (violin), Robert Bernhardt (conductor), 20th Field Regiment, Royal Canadian Artillery, 2pm, \$26 (adult reserved seating), \$16 (Adult grass seating), \$13 (child reserved seating), free (child grass seating)

DJS

BAR WILD Bar Gone Wild Mondays. Service Industry Night; no minors; 9pm-2am
BLACK DOG FREEHOUSE Mondays every Monday with DJ Penny Tertiary, Woodtop: Reggae, hip hop, funk with DJs Special Ed, Culture Shock
BUDDY'S Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy
BUFFY MONASTERY Mondays with DJ S.W.A.G

NEW CITY LIKWID LOUNGE Make it Munchie Mondays: house with DJ Dusty Grooves and guests
ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy
FUNKY BUDDHA (Whyte Ave)



PREVUE / SAT, SEP 2 (8 PM) / SUN OF MAN / RENDEZVOUS PUB, \$6, admittedly, know nothing about Sun of Man (well, except for that, in the words of Sloan, their spelling's atrocious), but my god look at that picture. That's not a necklace; that's a motherfucking chain—you know, that you'd use to tie up a rabid junkyard dog. So, yeah, go to this show, but don't let this guy near your sister. Trust me.

Latin and Salsa music, dance lessons 8-10pm
NEW CITY SUBURBS 8pm

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL Open stage with Mark Ammar, 9pm
DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

LEGENDS PUB Open jam hosted by Gary Thomas
SIDETRACK CAFÉ The Fabulous BeeFeeders; 9pm, \$5 (door)

DJS

BUDDY'S Free pool and tourney DJ Arrowchaser
CALIENTE Bashment Tuesdays Reggae night with Bomb Squad, Q.B. Chrome Nine guest DJs, Mad Cobra, 9pm (door); \$17 (before)

COOK COUNTY Wednesday Nite Live 8pm (door)
COWBOYS Ian Gillan (The Voice of Deep Purple), 7pm, \$34.95 at TicketMaster, Cowboys box office
LEVEL 2 LOUNGE Open Mic
METRO CLUB AND BILLIARDS The Metro World Beat Band with Ennque
NEW CITY LIKWID LOUNGE DIY Wednesdays: The new Jacobin Club, Naylor Sulfia Continuum Flux, 8pm, \$5
O'BYRNE'S Chris Wynters and friends, 9-30pm, no cover
PLEASANTVIEW COMMUNITY HALL Acoustic bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening
ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg, last night in the hall for a while, 8pm
SIDETRACK CAFÉ Bebop Cortez The Secretaries, 9pm, \$5 (door)
STANDARD Acoustic \$5
WILD WEST SALOON Sugar

DJS

BARBENTON VODKA BAR Wednesdays: Soulful Deep House with Nic-E and Smoov

BLACK DOG FREEHOUSE Gulch, with DJ Buster Friendly, no minors

BUDDY'S Hump day with DJ Sexy Sean

FEVER NIGHTCLUB 8pm

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE DJ Travis Seargent and guests

RED STAR snaf, disco, nu jazz, reggae, hip hop with Cool Curt, Yuri, Junior Brown, Remo

STANDARD Wednesday Gone Wild Feat. with DJ Nestor Delano

STOLLI'S House/garage with Tripswitch Resident Funk, fusion with Steve Velocity

VELVET UNDERGROUND Lushious Wednesdays: Retro alter native dance with The JBOTS, no minors, 9pm (door), \$4

WUNDERBAR Dancehall and old school rap with DJ Toma and Aminder Brown

ATLANTIC TRAP AND GILL Open mic with Duff Hootson, 8pm
BLACK DOG FREEHOUSE Gulch Wednesdays

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WEDNESDAY SEPT 20 APACHE ROSE & THE GRASS
THURSDAY SEPT 21 THE BURNING SANDS

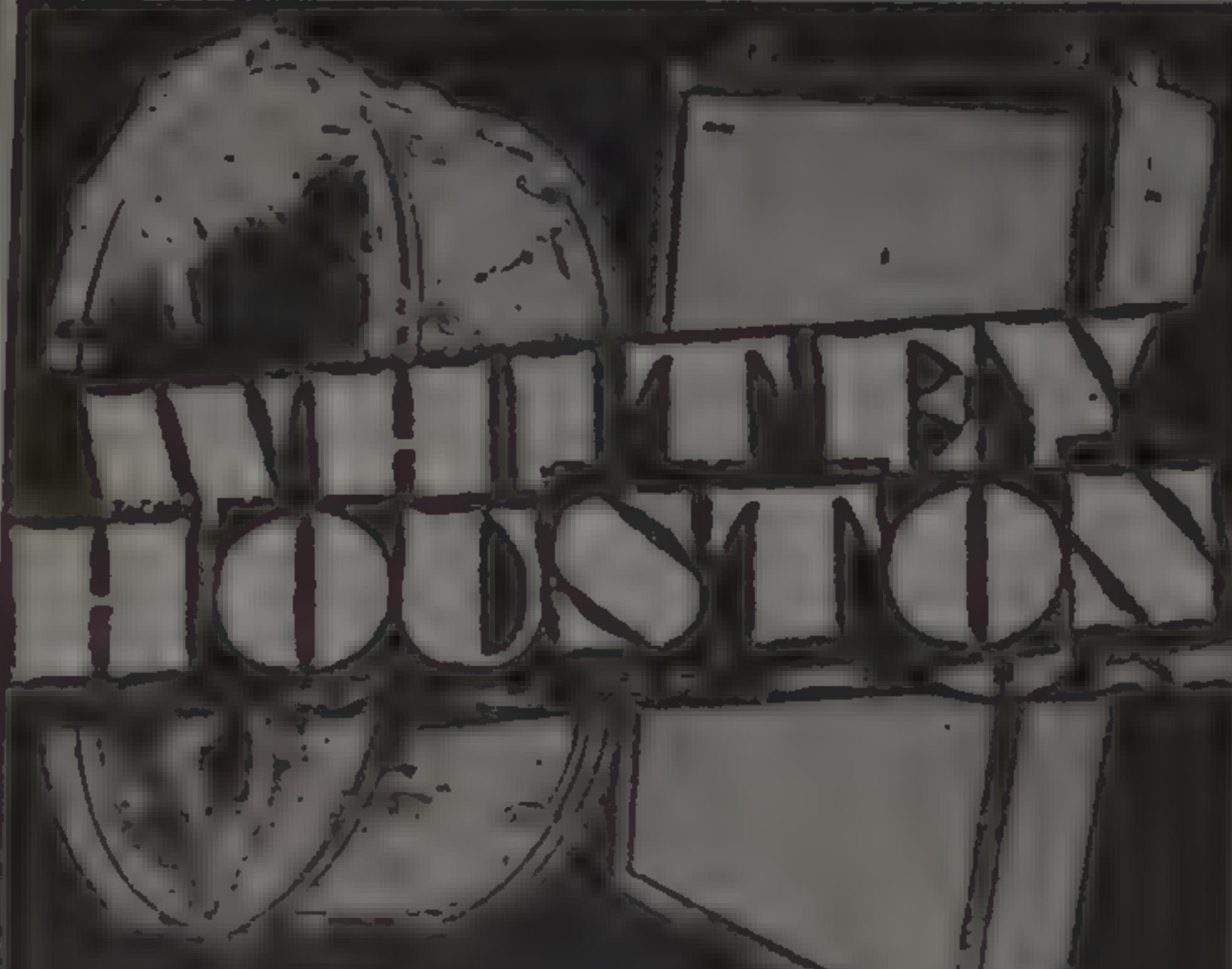
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WHERE THEY ARE VENUE GUIDE

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LIVE AT NEW CITY

SEPT 01

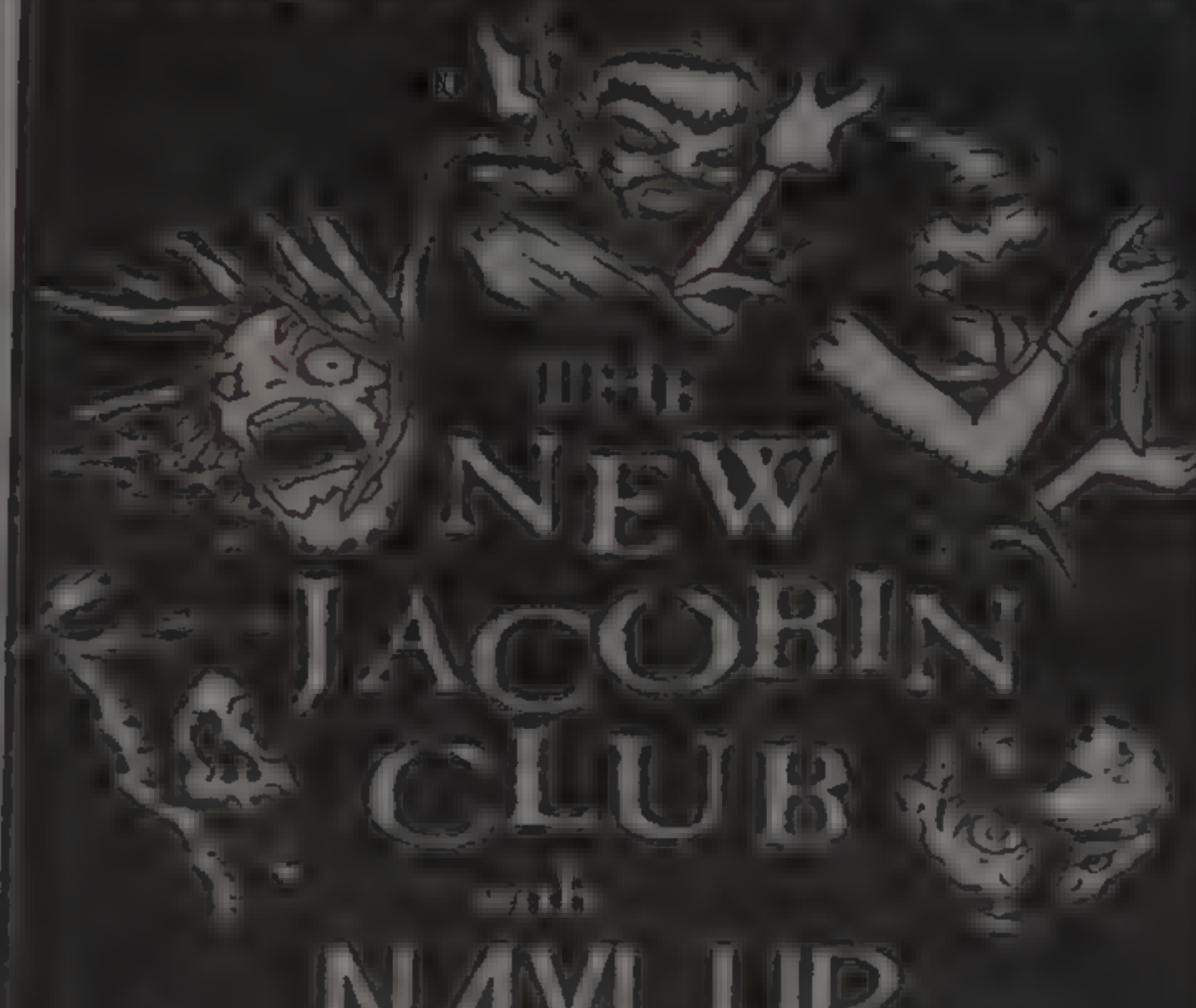


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Tabla prodigy beats out of YouTube

DAVID BERRY / david@vancouverweekly.com

Lost among the Numa dances, Colbert Report rip-offs and sleepy kitties of the online video world, there's actually a glimmer of hope that unfettered democracy will bring something worthwhile to the public's attention, something knowledge-expanding, culture-bridging and artistically worthwhile—at least more so than dropping Mentos in Diet Coke.

About a month ago, YouTube featured a video of a spider-fingered youth pulling unearthly sounds out of twin drums. His eyes can't seem to focus on anything, but his hands move automatically across the skins of a tabla—a traditional Indian instrument consisting of two drums tuned with black pressure spots in their centres, used to vary pitch and tonality—in a display that would be impressive even if it wasn't producing music that finds a balance between swirling etherealness and machine gun immediacy.

As it turns out, the boy behind the drums is 16-year-old Ross Sheppard student **Rohan Singh Bhogal**, an already internationally lauded tabla prodigy whose impressive string of appearances—including a spot at Harballabh Sangeet Sammelan, India's oldest and most-respected musical festival, which only invites masters to perform—gives him no reason to be as excited about an online video as he is.

"Everyone I talk to, now, brings that up, and I like it," admits Bhogal, revealing a bit of his age with his youthful exuberance. "I found out that I'm actually really popular in Philadelphia now, because some drums players out there found it and passed it around, and now a bunch of them want to meet me. That's a little strange, but it's cool."

BHOGAL STARTED PLAYING the tabla as a toddler, showing an uncommon talent on an instrument responsible for one of the most recognizable sounds in Indian music. He was gifted enough to earn a spot studying for Ustad Zakir Hussain, generally considered the world's most famous tabla player (he counts a Grammy and a Padma Bhushan, one of India's highest civilian honours, among his accolades), at the age of eight, and has been travelling to the master's San Francisco studio every summer since to expand his knowledge and range, which is where he found out about his Philadelphia fame this summer.

As big as he's getting abroad, though, Bhogal keeps a low profile in his hometown—according to him, most of his classmates in the IB (International Baccalaureate) program remain blissfully unaware that the tabla's Mozart is sitting next to them in history class.

"It's not something I really talk about a lot," says Bhogal, though he says the secret has gotten out a few times, and even if his friends might not grasp the full complexity of being a virtuoso teenager, they're supportive all the same.

"The ones who do know, they tell me that they're glad they're going to



PREVIEW FRI, SEP 1 (7:30 PM)
ROHAN SINGH BHOGAL
WITH KIRANPHAL SINGH, AMITJ SINGH BHOGAL
STANLEY MILNER LIBRARY, \$20

know someone famous," he says with an almost audible blush. "They also tell me to remember their faces, and that they want to be recognized when they come to my concerts."

It's a fairly reasonable request of a person whose talent is going to far outstrip internet video and friendly accolades in the near future. As Bhogal prepares another CD and contemplates the near future, which is likely

to involve more trips to India to display his talent where its best appreciated, he also has his eye set on something bigger for the world of tabla, something far more befitting of someone of his pedigree.

"Music isn't an endpoint, it's a journey—there is always something new to be learning, different ways of playing, and that's probably why I love tabla," he explains with an earnest determination. "I want to try everything I can with tabla, different styles of music, new patterns, everything. I don't know where I'll go exactly, but I have the opportunity to do what I want with it, and I'm going to try." ▼

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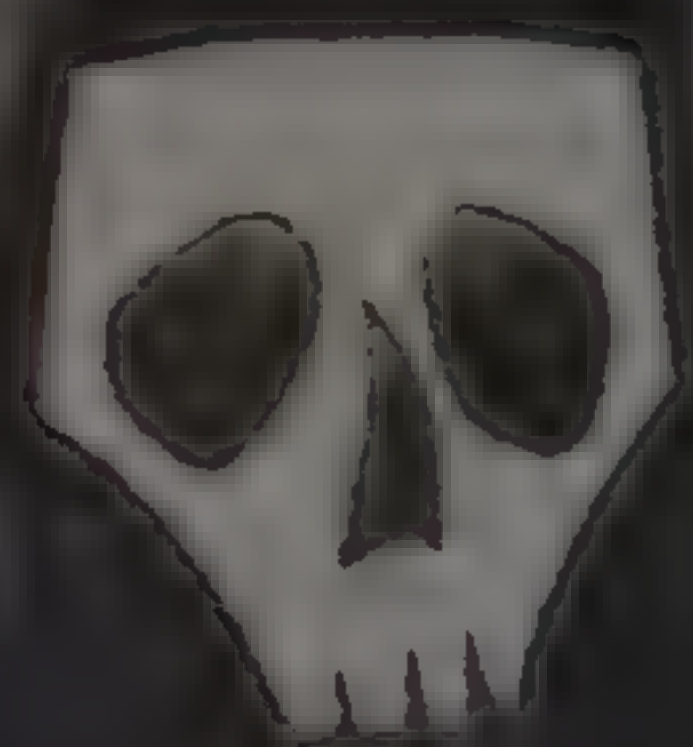
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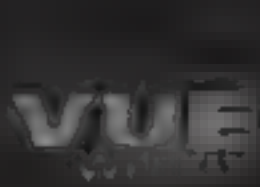
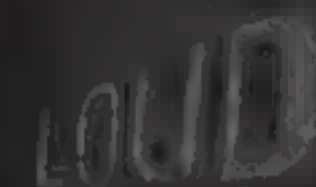
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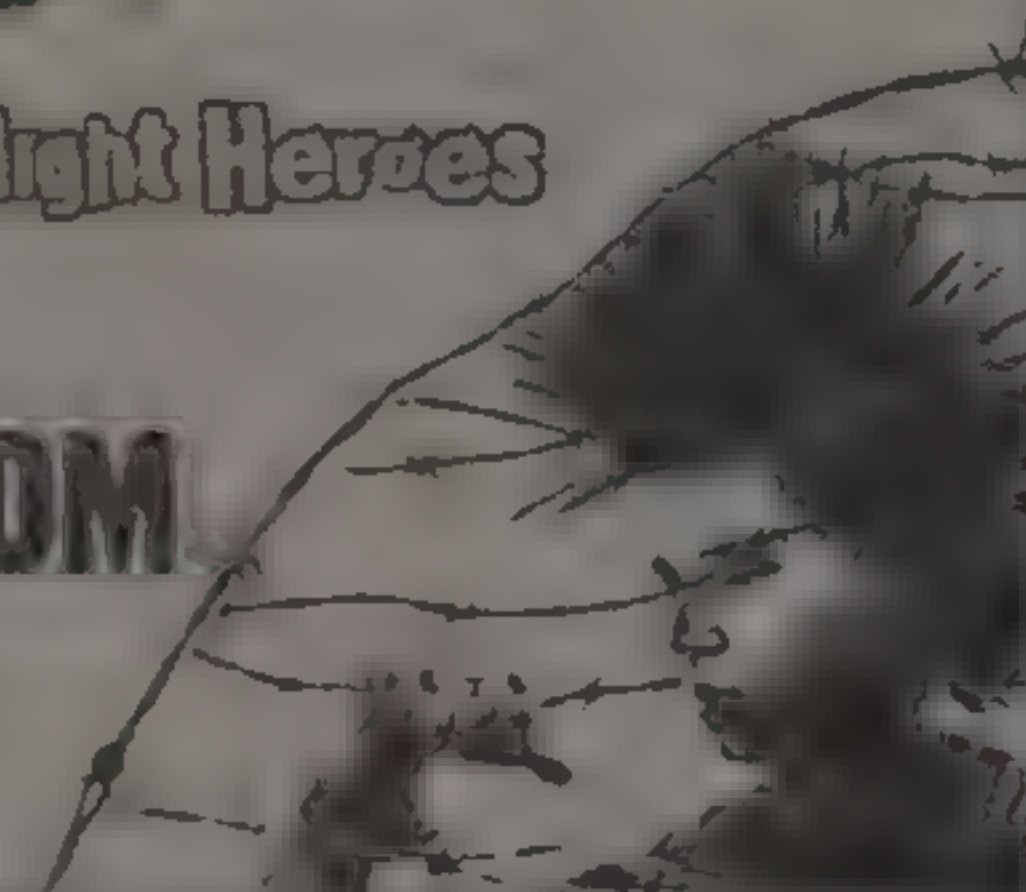
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SEPTEMBER 11 - STARLITE ROOM

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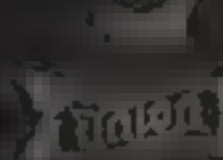
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Every girl's crazy 'bout a sharp-dressed band

TARA ZUROWSKI / tara@vnewweekly.com
Ike Turner's "Rocket 88" was arguably the first rock 'n' roll song ever recorded. There are 88 keys on a piano and 88 constellations in the sky. Eighty-eight is a lucky number in many Asian countries. Rarely does a band choose such an illustrious name, albeit completely by accident.

Los Angeles's **the 88** (originally named after, of all things, a song off a French Kicks album) seem to be coming into some sort of rare luck stardom. Once word of the 88's irrepressible harmonies, rockin' guitars and hopping pianos began to spread among folks in LA, the 88 quickly found its way to radio DJs and rock critics.

The 88 have proven that small bands without a major record label can actually get somewhere with persistence and the right attitude.

"One of the things that really helped the band is advice to make copies," pianist Adam Merrin says. "So we made thousands of copies of our music. Cheap, quick and easy. We would go to shows around town like Supergrass, or Beck or the Foo Fighters, and we'd stand outside the clubs and hand people our samples. That was a huge contributing factor to developing our following in LA."

"With so many people involved in the music, film and television industry here," he explains, "our music finally fell into the hands of the right person. Our first [TV] appearance was on *The OC*, and after that our music just sort of just skyrocketed into the whole television and film thing."

SO WHAT ARE THE perks of sitting outside concerts and promoting/selling yourself? The obvious ones include becoming known and establishing a fan base. But the 88, no strangers to fancy threads, are also hoping to find designers who'll promote their look.

"We're looking for someone to help with that," Merrin says. "I wear Paul Flip suits on stage. Keith wears a Gucci suit. As we start getting more popular, more clothing companies

PREVIEW THU, SEP 7 (8 PM)
THE 88
 WITH MATT COSTA
 POWERPLANT, \$16.50

and designers have been emailing us and helping us out. We just got a bunch of Penguin sunglasses. Funny, the more money or more famous you get, the more free things you get

"Suits look good, but fuck, we love

the music," Merrin continues. "We're so proud to have been able to do this on our own—without the help of a big label. The band acts as the day-to-day label, so to have all these things happen, knowing that it all started with ourselves, I think we can be an inspiration. It's very possible to do it. It takes work and believing in it. We have so much fun doing what we do especially touring and playing live That's what makes it worth it." ♡

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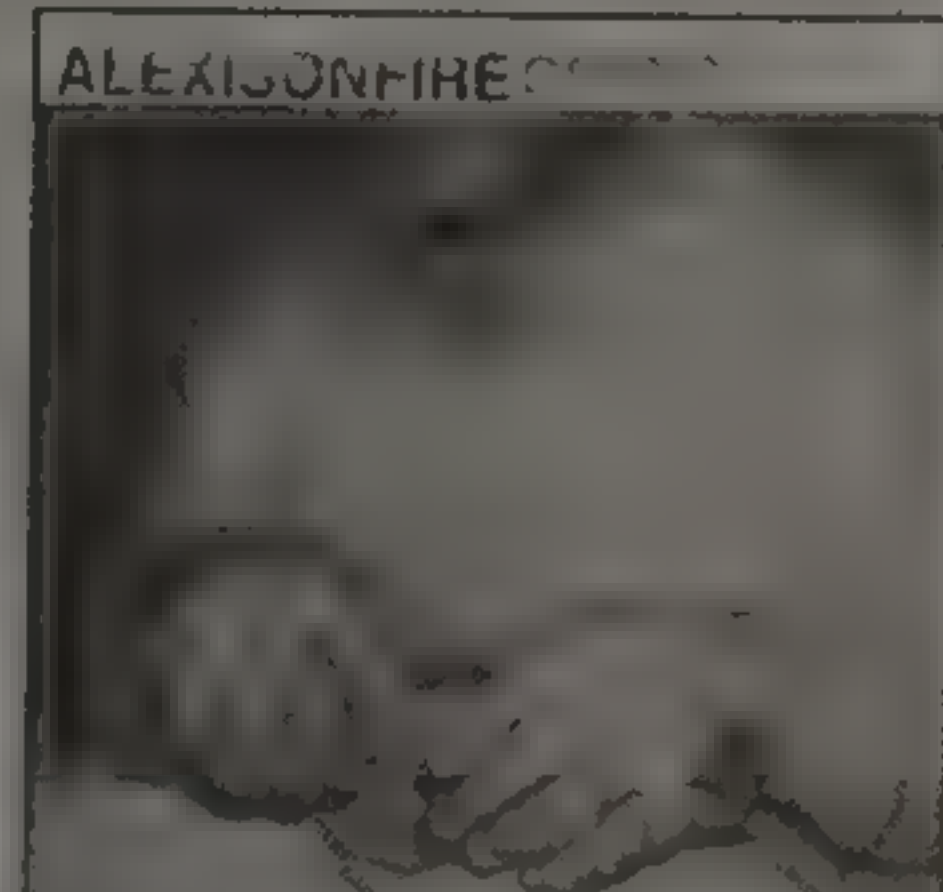
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Still-kicking Whitey Houston swings by New City on their way out of town

TYSON KABAN / tyson@vancouverweekly.com

Aside from a show in the city last May and a couple performances in Toronto, things on the **Whitey Houston** front have been somewhat quieter than usual as of late.

But that doesn't mean the twosome haven't been busy. In fact, they may just be Edmonton's busiest working band, at least when you take into account the projects they've been a part of outside of Whitey Houston.

For the last year or so, the duo of Lyle Bell on bass and drummer Gravy have been riding the buzz-train as members of Shout Out Out Out Out, and Bell has been spending the rest of his free time working on yet another side-project, heading up local super-group the Wet Secrets. To some extent, they've both been neglecting Whitey Houston, but they're remedying their brief absence with an upcoming show at New City.

"It's like, what's new? Nothing. We're back. Where did you go? Nowhere," Bell says. "With both of us being in Shout Out Out [see? even the band's members can't keep the number of "Outs" straight—ed], that's been eating up a lot of our time. Whitey Houston hasn't really been the priority."

"It's not like we've fallen off the map or anything," Gravy adds. "Maybe just the Edmonton map a bit."

PREVIEW

FRI, SEPT 1 (8:30 PM)
WHITEY HOUSTON
WITH THE BLOOD LINES, DOWN NORTH
NEW CITY, \$10

BUT NOTHING ELSE is really new with Whitey Houston. A while back they recorded an EP with hard(er)-rockers C'mon as a five-piece, but currently there are no definite plans for it to be released.

"There are a couple of songs ready to go, and they've turned out really great," Bell says. "But yeah, we don't really know if or when it's going to be put out."

As far as Shout Out Out Out Out is concerned, Bell and Gravy are both heading out on tour this fall to promote the group's well-received debut LP, *Not Saying/Just Saying*, which will probably take Whitey Houston out of commission, at least in Edmonton, until November. Additionally, Bell and the other Wet Secrets recently recorded a whopping 18 new tracks this past spring in Calgary. Again, he's not completely sure what's going on with that either.

"We don't know what's going to happen with that. It's kind of a secret even to the Wet Secrets," Bell says. "But a lot's gone on in that band. We had a member quit via the internet that we had to replace. That was actually a first for me, having a band

member quit over the internet, via our own MySpace page. I'm curious to know if that was the first band breakup, on record, that's happened over MySpace."

"I doubt it," Gravy says. "I bet there's been like 500 band breakups either because of MySpace or over MySpace."

Either way, both Bell and Gravy are looking forward to playing their temporary farewell show as Whitey Houston before hitting the road in Shout Out Out Out Out, and they've already been planning some surprises for the performance.

"There might be a few extra members at the show, and there's going to be a bunch of new stuff," Bell says. "But my idea, that I just came up with now, is we should put milk in all of the drums so when Gravy's doing his thing, it'll look like he's in an '80s metal band video. And then have someone refill the skins with milk after each song. That would be awesome."

"That's not going to happen," Gravy firmly states. "I'm going to veto that right now, while we're still in the discussion phase."

"Maybe we could get a big-screen and project a close-up of you and the fan blowing through your hair on it The Gravy Fan Projector," Bell says.

"Probably not," Gravy says. "But we'll see." ▼

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AND GUESTS TBA

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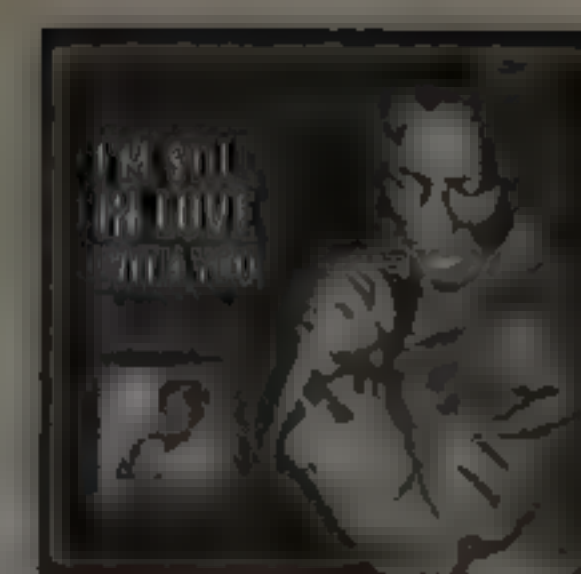
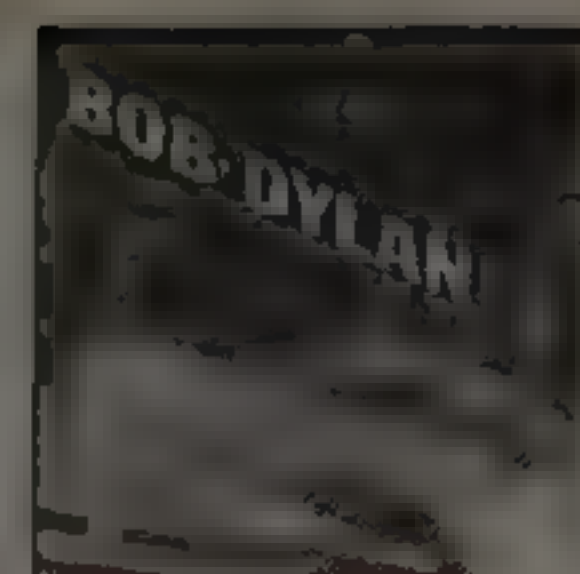
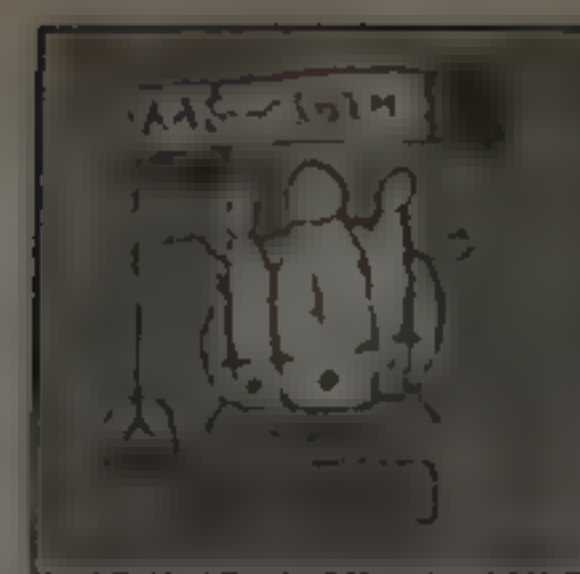
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ALBUM REVIEWS

NEW SOUNDS



AA SOUND SYSTEM
LAISSEZ-FAIRE
SAVED BY RADIO

EDEN MUNRO / eden@vuweekly.com



THIS ROCKS

AA Sound System's second album, *Laissez-Faire*, walks a delicate line between hopeful innocence and broken dreams. The title track begins with Ayla Brook's refrain of "You say it's all gonna work out," repeated over and over until you begin to wonder if Brook isn't so much documenting what was said as he is weighing the truth of the phrase. Brook's gently straining voice is accompanied by some staggered guitar strums and trippy rhythmic effects that conjure a disjointed feeling that lasts until a steady pounding drum beat pulls all the parts together and cynicism turns into belief.

While the band's use of electronic effects prevails throughout much of the album, it's in the middle of all the layered songs that the band pull out "Harmony," an endearing ode to making a go of love, even when true happiness seems just slightly out of reach. The tune is a back porch acoustic strummer that shows that AA Sound System's songs are strong enough to hold up even when they're stripped right down.

The album draws to a beautiful close with "Date Palm," where the exquisite production allows each member to shine brilliantly while barely playing their instruments. The song is a lesson in the power of subtlety; even as the track rises up into a massive sonic wave near the end, there's always a sense of restraint that keeps the music from collapsing on itself. It's a perfect ending to an album that touches the heart without becoming maudlin.

BOB DYLAN
MODERN TIMES
COLUMBIA

EDEN MUNRO / eden@vuweekly.com



THIS ROCKS

Bob Dylan's a changed man. He's no longer the folk singer with legions of fans twisting his words into political statements. Today, Dylan has become something a little closer to an old, grizzled blues singer. He's been headed in this direction for a while, but his new album is where he finally arrives.

The sound conjures up images of Muddy Waters during his later years, with Dylan growling and grumbling his way through 10 songs that run the distance over many of Dylan's usual topics: love's done him some wrong, he's shaking his fist at the Man and he's pining for what might have been. Musically, the songs are often relaxed on the surface, as though Dylan and his band are strumming out their tunes for a clean-cut community dance. But there's an insidious undertow at work, too, hinting that the flood is coming.

The heartbreaking "Nettie Moore" crawls steadily ahead on a thumping drum, with guitars slinking around the beat while Dylan sings, "the world has gone black before my eyes." The album closes with Dylan renouncing words in favour of just moving on, making his way as best he can: "Ain't talkin', just walkin' / My mule is sick, my horse is blind / Heart burnin', still yearnin' / Thinkin' 'bout that gal I left behind." Late in his life, it seems that Dylan has found himself once again, writing songs as powerful as those he knocked out back in his youth.

ALTON ELLIS / HORTENSE ELLIS
I'M STILL IN LOVE WITH YOU
STUDIO ONE

CAROLYN NIKODYM / carolyn@vuweekly.com



THIS ROCKS

What we have here are the brother and sister Ellis, Alton and Hortense, delivering a rock steady sound that marries '60s American vocal harmonies with the sexy, slow beat of early reggae.

Alton's tracks lovingly stick to the distinctive sound he developed, with its somewhat aggressive bass lines and repetitive guitars—"You Said It Again" or "I'll be Waiting" are outstanding. A treat is his raw cover of Andy Williams's "Can't Get Used to Losing You" (a cover that was later covered by the English Beat in the '80s), feeling right at home in the bouncy beat Alton gives it.

Hortense's tracks, however, really take off with her brother's covers of Billy Stewart and Lorna Bennett. Her soulful voice brings out a strong sense of possibility. As the name may imply, "Breakfast in Bed" is the most playful, complemented by a heavy back beat and muted horns. And, trust me, this album would be perfect for the kind of breakfast she's singing about.

PIXIES
LIVE IN NEWPORT (DVD)
EAGLE ROCK

ROSS MOROZ / ross@vuweekly.com



THIS IS OK

One of the best concerts I ever attended was the Saskatoon stop of the just-reunited Pixies' Western Canadian tour a couple of years ago. As someone who was barely 12 years-old when the seminal pre-grunge (or "alt-rock" or whatever) act originally called it quits, seeing the band that inspired so many of the '90s rock gods I idolized growing up bashing aggressively (and, occasionally clumsily) through their catalogue with guitars squealing reminded me of what the real underlying appeal of grunge was: that mix of folk-pop sensibilities with the noise and angry nihilism of '70s punk and metal.

Live in Newport captures the Pixies playing a laid-back, completely acoustic set at the 2005 Newport Folk Festival—the Pixies Unplugged, basically, but while the playing is spot-on and the songs still send chills down the spine, the lack of the aforementioned noise and anger can't help but detract from what initially attracted me (and, you know, Kurt Cobain and the like) to the band. The odd track captures a bit of the Pixies' trademark passion ("Mr. Grieves" and "Hey especially), and the one-two megahit punch of closing cuts "Where is My Mind?" and "Gigantic" certainly had the crowd engrossed, but for my money, I'll take the plugged-in edition of Frank Black and friends over this

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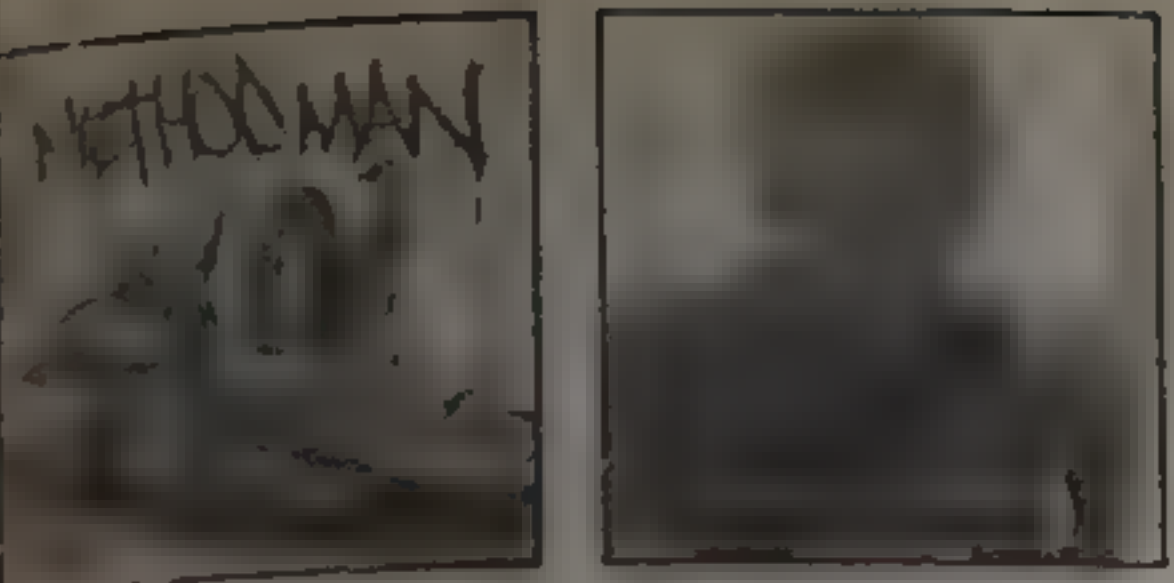
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pleasant-yet-underwhelming version

METHOD MAN
4:21 ... THE DAY AFTER
DEF JAM

JARED MAJESKI / jared@vueweekly.com
4:21 ... *The Day After*, has its share of tight, inventive tracks, but there aren't enough of those for the album to stand up next to *Tical*, his massive 1994 debut.

After four albums, Method Man can use heavy hook-related beats typical of a West-Coast/Southern rap sound, but still give the song a throaty East-Coast sound with his rhymes. And, with a myriad of guest MCs, including Ginuwine ("Let's Ride"), Redman ("Walk On") and Raekwon ("Presidential MC"), not every song sounds the same.

Standout tracks include "Dirty MEF," featuring late Clansman Ol' Dirty Bastard, with a chorus exchange that's catchier than a hot stock tip. "Say," featuring a Lauryn Hill-covering-Bob Marley sample, is the simplest song on the album, with only Meth rhyming over Hill's sultry chorus. It's a pleasant change from other tracks, which sometimes seem overproduced.

JESSICA SIMPSON
A PUBLIC AFFAIR
EPIC

FRANCOIS ZOLAN / francois@vueweekly.com
I was, admittedly, ready to give this record a "sucks" before I even ripped off the wrapper. I mean, really: former all-American teen-queen pop princess returns with the cheekily-named *A Public Affair*, which, I assumed, would be some kind of breathy, weepy, overwrought confessional about how hard it is to be Jessica Simpson. Great.

So imagine my surprise when I popped in *A Public Affair* and felt my ears inundated with ... disco. Like real, honest-to-god disco—unabashed, tongue-in-cheek, campy, winking and, overall, gay gay gay. And catchy like a cold sore, too—you've likely already heard the opening (and title) track's Donna Summers-on-spring-break-in-South-Beach vibe, but Simpson follows it up with a thumping, synth-soaked, almost Benny Bennis-esque cover of "You Spin Me Round (Like a Record)," which ends just as a sample from the Cars' "Just What I Needed" heralds the beginning of soon-to-be gay anthem "B.O.Y."

Okay, so it's not exactly high art, and it probably does still suck at some level, but compared to what her contemporaries are up to (and, indeed, what she used to be up to), *A Public Affair* is a pretty big step, positioning Simpson more as a latter-day Madon-

SID discusses Faith No More's Angel Dust

RETRO | DISTANT REPLAY
STEVEN SANDOR
distantreplay@vueweekly.com

It's an awfully exciting time for Edmonton metal act From the Ground Up. The band is holding the release party for its new independently released EP at Wunderbar on Sep 16, and the show will also double as a video shoot.

Anyone who buys a ticket for the gig will get a copy of the EP, which showcases the band's modern takes on metal. In a lot of ways, FTGU want to play metal in the same way the band that recorded this week's *Distant Replay* album did about 15 years ago.

SID, FTGU's singer, chose Faith No More's *Angel Dust* as the album that most influenced his musical career. Released in 1992 on the heels of the band's smash breakthrough album, *The Real Thing*, *Angel Dust* received mixed reviews from the critics when it came out, but now it stands up as a metal masterpiece.

Why? Back in '92, pretty well everyone was expecting the San Francisco-based band to repeat the success of *The Real Thing*; maybe another rap-metal crossover like "Epic," or more metal tunes augmented with keyboards and synths, which had become the band's signature sound.

Instead, what listeners got was about as experimental a metal record as a band could put out on a major label. Singer Mike Patton changed his vocal style from song to song, from crooning on the single "Midlife Crisis" to joining up with a cheerleader-style

chant on "Be Aggressive." Tracks like "Jizzlobber" and "RV" were so far to the left, it would be hard to call them metal songs at all. And the band finished the album with a straight-up cover of the theme to the classic film *Midnight Cowboy*.

It was almost as if Faith No More decided that it wanted to remain in the underground, to be difficult to understand, to piss off the record industry. That's why the album struggled to find an audience in 1992 but has actually had some staying power for those who stayed true to the band.

And SID definitely fits into that group.

"When *Angel Dust* was released, I was completely blown away," he says. "Their one big hit, 'Epic,' couldn't have prepared their listeners for the sheer diversity of styles and genres of this primarily metal album that followed. Mike Patton was so creative and unpredictable with his singing, that I air-sang to that album constantly trying to keep up with his vocal personality switches. The guy never ceased to entertain and amaze me ... Faith No More really laid it all out on the line on *Angel Dust*, striking many chords emotionally, but not all of them good for their career."

While "the sheep," as SID likes to call those looking for another hit, were shocked by the album, *Angel Dust* inspired him to dream about one day fronting his own band.

"I still remember standing in the middle of my living room in the dark, rocking out to Faith No More, wondering, 'What would it be like to sing for a band?'"

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REVUE / MON, AUG 28 / BASTARD SON / NIKKI DIAMONDS It was an impressively large and surprisingly raucous (it was, after all, a Monday night) crowd that assembled in Old Strathcona's appropriately trashy Nikki Diamonds to attend the coming out party for highly anticipated new punk act Bastard Son. Or, you know, for "power hour," the highlight of which is \$1 high-balls. Either way, after some equipment-related delays (apparently there was some confusion as to the location of the band's drums), Bastard Son treated the teeming, well-liquored hoard to a lightning-fast set of tight, driving soon-to-be anthems, the highlight of which had to be "Night Puncher," which features the timeless chorus "night puncher / night puncher / night puncher." At least it was easy to sing along. — ROSS MOROZ / ross@vuwweekly.com

Here's to the new couple, new Digs

EDEN MUNRO / eden@vuwweekly.com

Look into the heart of pretty much any great story and you'll usually find love at the core. That's certainly the case when it comes to Edmonton's **the Digs**, a folk-rock band driven by the husband and wife team of Phill and Sherry-Lee Wisor.

According to the band's bio, the two met on the street in Seattle, fell in love, married and started the band. Phill chuckles that it really wasn't much more complicated than that.

"Sherry-Lee was the bass player for Po' Girl for the better part of a year and the Shiftless Rounders (Phill's other band) were doing a run with them," he elaborates as much as possible. "Our first show with them was in Seattle, and that's where I met Sherry-Lee. There's not too much to the story other than we met, and within 24 hours, it was a done deal."

AFTER YEARS OF living the life of a rambling troubadour with the Shiftless Rounders, Phill is ecstatic to be settled down here in his wife's home town, where the duo have been creating some very homegrown music, writing songs while walking on the Low Level bridge or along Jasper Avenue.

PREVIEW

SAT, SEP 2
THE DIGS
BLACK DOG (4 PM), FREE
POWERPLANT (8 PM)
(WITH RED SHAG CARPET, MOONBOX), \$10

According to Phill, inspiration has been easy to come by since he put down roots with his family here.

"We live in Little Italy, and some mornings I'll just walk the back alleys and every 20 yards there's a song waiting," he enthuses. "The people are such characters, and the buildings and the landscape have such personalities, whether it's dilapidated or just really old and well kept. There's a lot of poetic imagery creeping around here."

Sherry-Lee agrees that there's no shortage of creativity in the Dig, crediting much of it to a willingness to take chances, citing her initial meeting with Phill as the perfect example.

"That whole story of me and Phill really came from the attitude of grasping whatever life has to offer and just following through with the flow, wherever it leads you. And I couldn't have wished for a better outcome, or a greater husband or a better band." ♥

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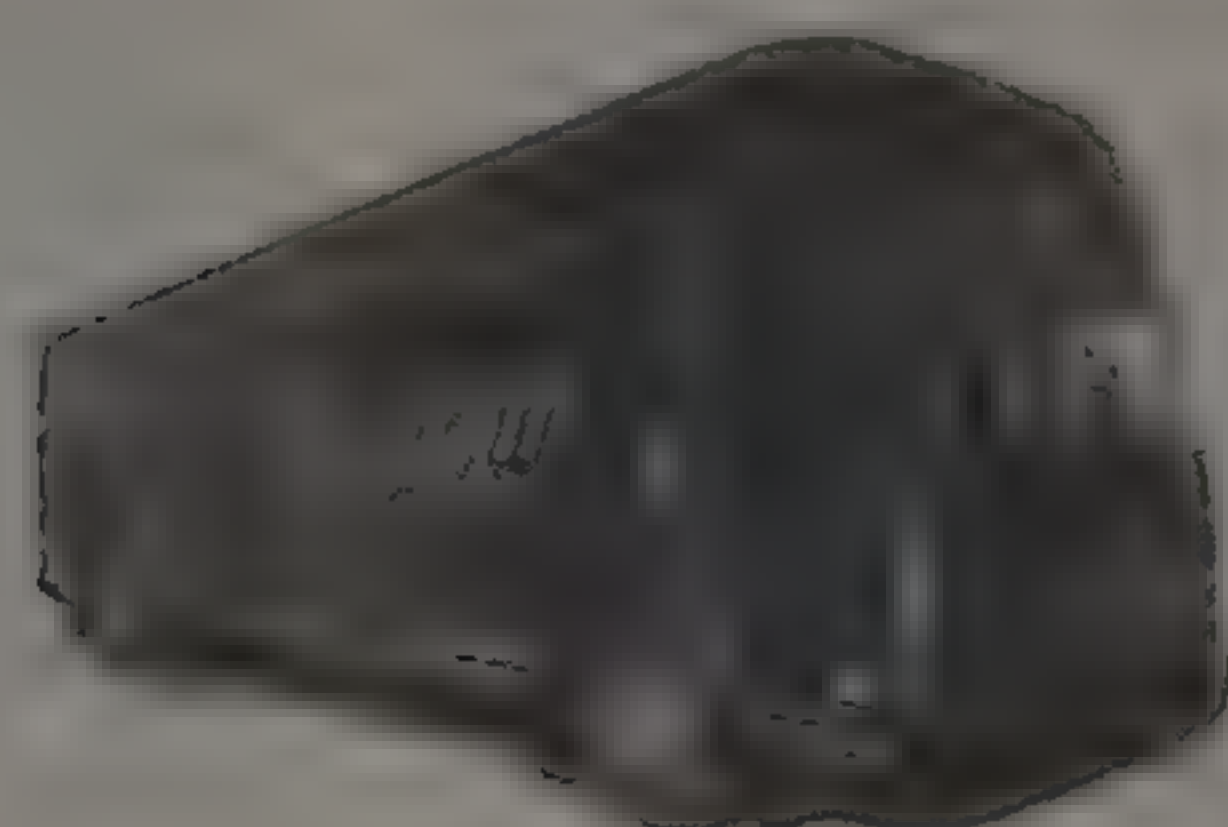


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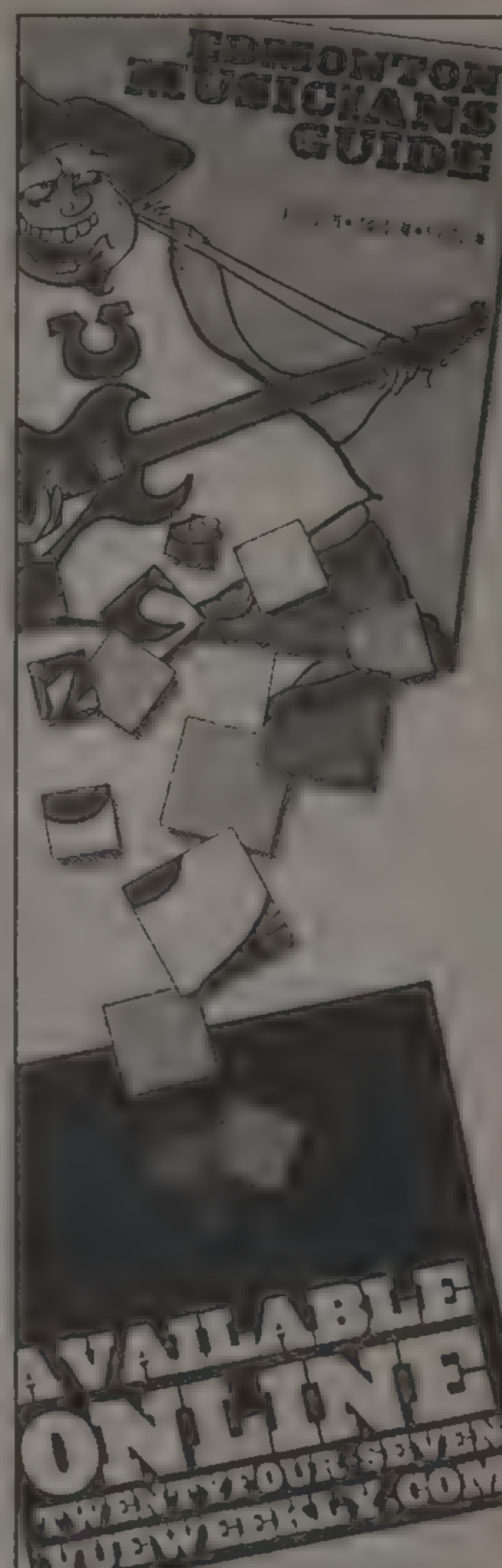


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RED SHAG CARPET

CONTINUED FROM PAGE 29

their disc, and a new album is already visible on the horizon.

"We started writing new tunes, and we might start recording at the end of next summer," Darrah foreshadows. "There's some new stuff, probably half a dozen new songs. We're not throwing out the old stuff, but we're integrating the new stuff now. So, at the show, there should be some new songs and some old favorites."

Lift and Drop was produced by Nik Kozub of Shout Out Out Out Out (and Normals Welcome Records), and Darrah cites Kozub as a huge asset in the creation of that album. The band is hoping to tap into Kozub's powers for their next disc again, but is aware that there could be some obstacles.

"We really enjoyed working with him last time, but with him hitting international fame here, you never know what'll happen. If he's still available, I think we'll use him again."

"We might produce the next album ourselves," Darrah continues, "but we like to have a lot of outside influence, so, if we couldn't get Nik to do it, we'd form a wish list and see who we could get to produce the album. I find it a lot better when you have outside input, and someone who has fresh input."

"We're still kinda banking on Nik. I'm pretty confident. I mean, we've talked to him a bit, and he says he's in, but who knows how this Shout Out Out shit's gonna fly." ♥

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SEXY & LOVE ISSUE

SEPT 7, 2006

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WICKED
CONTEST!**

ARIES (MAR 21 - APR 19)
The *Weekly World News* suggests that we celebrate a new holiday this week, National Hate Day. For 24 hours, it would be socially acceptable to drain off the rancid opinions, bitter spleen and sickening ideas we've been hoarding. While every sign of the zodiac can profit from this massive purge of psychic pus, no one has as much need or would experience more healthful benefits than you, Aries. For best results, add a touch of humour to your howls, and don't you dare actually hurt anyone. Screaming gibberish into a lavender-scented pillow is especially recommended.

TAURUS (APR 20 - MAY 20)
"In every work of genius we recognize our own rejected thoughts," wrote American essayist Ralph Waldo Emerson. "They come back to us with a certain alienated majesty." The first part of your assignment, Taurus, is to identify other people's brilliant creations that remind you of good ideas of your own that you've failed to develop. The second part of your assignment is to do something—anything!—to correct for your neglect. Get started on your own masterpiece.

GEMINI (MAY 21 - JUN 20)
In 1957, when Melba Patillo Beales was 15 years old, she and eight other students volunteered to be the first African Americans to integrate all-white Central High School in Little Rock, Arkansas. For months, she and her cohorts were spat

upon, beat up and threatened with death by bigots. Years later Beales wrote *Warriors Don't Cry*, a memoir of that traumatic time. I have a psychotherapist friend in Seattle who gives copies of this book to certain clients who are inclined to inflate their own suffering. "Read about Beales' ordeal," she tells them, "and you'll feel less overwhelmed by your own problems." That's your assignment, Gemini. Study people whose lot in life is far worse than yours. Get some perspective.

CANCER (JUN 21 - JUL 22)
Praising actor Jim Carrey at the MTV Movie Awards, Will Ferrell proclaimed "This man's versatility makes Thomas Jefferson look like a big fat idiot." That's rather hyperbolic, considering that Jefferson was not only president of the United States, but also an architect, author, musician, horticulturist, lawyer, archaeologist, inventor, surveyor and mathematician. Let's say, to be more accurate, that Carrey is maybe five per cent as versatile as Jefferson. That will help you get a realistic understanding of my meaning when I tell you that though you may not make Jim Carrey look like a big fat idiot in the coming weeks, you'll have the potential to match his multifaceted, adaptable, putty-like resourcefulness.

LEO (JUL 23 - AUG 22)
When offered a choice between dueling interpretations, you should opt for elegant and generous stories over vulgar, boring and unimaginative tales. While the no-nonsense, just-the-facts approach may seem to explain everything just fine, I assure you that there will always be catalytic enigmas lurking beneath the sur-

face. This is one time when poet John Keats's rule will be in full effect: "If something is not beautiful, it is probably not true." Transcend the obvious, please. Rebel against the ravaging numbness of plain old everyday ugliness.

VIRGO (AUG 23 - SEP 22)
Editors at the prestigious UK medical journal *Lancet* have called for the legalization of LSD and other psychedelic drugs. They're not envisioning a thousand totally buzzed freaks dancing deliriously at an outdoor festival, however. Rather, they want to make it possible for researchers to carefully explore the therapeutic benefits of altering consciousness. "The blanket ban on psychedelic drugs continues to hinder safe and controlled investigation of their potential benefits," they said. Be inspired by their example, Virgo. What taboo is it high time for you to break in a discerning way? What inhibition no longer serves you, even though at one time it might have kept you safe and sane?

LIBRA (SEP 23 - OCT 22)
I really encourage you to have a celebration. The planets are urging you to revel and rejoice, too. I wouldn't be surprised if God Herself is rooting for you to whip up festivities worthy of a jubilee. So what are you waiting for? What? You say you don't have anything to celebrate? I beg to differ. How about extolling the end of your addiction to a time-wasting delusion? Or maybe the loss of a "privilege" that encouraged you to be lazy? How about if you throw a party to express your gratitude at finally being forced to embrace a creative limitation that will ultimately set you free?

SCORPIO (OCT 23 - NOV 21)
What happens to buttered toast when it accidentally falls off a table? According to folk wisdom, it's more likely to land buttered face down, and hence create a bigger mess than if it had fallen dry side down. In a research paper published in the *European Journal of Physics*, Robert AJ Matthews scientifically verified that this folk wisdom is accurate. Or at least it is when conditions are normal. But conditions are far from normal for you, Scorpio. Cosmic assistance and good luck are flowing your way in such abundance that they're rendering some laws of nature temporarily irrelevant. If you knock your toast off the table each morning for the next 15 days (and it's quite possible you will, given how excitable you are), it's not likely to ever fall butter-side down.

SAGITTARIUS (NOV 22 - DEC 21)
"If you want to upset the law that all crows are black," wrote William James, "you mustn't show that no crows are; it is enough if you prove one single crow to be white." Philosopher Jonathan Zap applies this idea to his ruminations about telepathy. He says that if there is even one irrefutable case in which two minds have communicated with each other at a distance and without the aid of technology, then telepathy must be a fundamental human capacity. I believe this is an important line of thought for you to consider, Sagittarius. Why? Because you've entered the Season of the White Crow.

CAPRICORN (DEC 22 - JAN 19)
If you were at the Burning Man festival in the Nevada desert right now, you might be racing your souped-up tricycle through

a miniature golf course-style maze while dressed in a superhero costume, after which you'd enjoy a sushi dinner served on the naked belly of a good-looking clown. Since you're probably not at Burning Man, however, you've got to find other ways to carry out your astrological mandate, which is to enjoy semi-crazy acts of liberation you'd normally never try.

AQUARIUS (JAN 20 - FEB 18)
"Why just ask the donkey in me to speak to the donkey in you when I have so many other beautiful animals and brilliant coloured birds inside that are all longing to say something wonderful and exciting to your heart?" That's the question Daniel Ladinsky asks in his translation of a poem by the Persian mystic poet Hafiz. I'd like you to ponder it, Aquarius. You're in a phase when you have an exceptional ability to bring out the best and brightest in your allies. Uncoincidentally, doing that will result in your allies having a magical ability to bring out the best and brightest in you.

PISCES (FEB 19 - MAR 20)
If you're alert, people whose magic you had become deadened to will reveal stirring secrets. Places you've visited a thousand times may seem to have undergone an overnight transformation, exposing you to a series of mini-awakenings that ultimately add up to a full-blown *a-ha*. You may find yourself penetrating to the heart of mysteries that you previously didn't even realize were mysteries. By week's end, if you're brave enough to keep welcoming the surprises, you will be ripped free from an especially sneaky illusion and reunited with a lost fragment of your soul. ♡

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Open auditions, female talent needed for upcoming stage production. Call 487-9460 for information.

Edmonton Musical Theatre auditions/interviews for fall/winter workshops for the Senior Classes. Sat. Sept. 9 (3-6pm) at the EMT Studios. Ph 475-8053. www.edmontonmusicaltheatre.ca.

Poetry by New Canadians, a contest to feature and encourage writing by newcomers. **Submission deadline: Sept 30, 2006.** The contest is open to adult immigrant men/women, residents of Edmonton. e-mail: leocompos@aol.com, ph 474-6058.

ART XPRESSED! Weeklong art camps for creative kids at Harcourt House. For more info call: 426-4180 or see http://harcourthouse.ab.ca

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ANNOUNCEMENTS

Victoria Composite High School (Edmonton) - Graduating Class of 1976, 30 Year Reunion to be held Oct. 14, 2006. See the website for details: <http://vic76reunion.cometsplayground.com>. Or contact: Vic76Reunion@hotmail.com

VOLUNTEER

The Earth Peace Camp at Canada Place: Mon, Sept. 11. to volunteer, perform or speak contact Ken at 428-6905 or Avril at 439-3833. Volunteer Meeting: Thu, Sept. 7 (7pm) at Kormier lunch Cafe, 11063-55 St.

ESL Tutors urgently needed! Call P.A.L.S. at 424-5514 to help someone learn English as a Second Language. Training and materials are provided.

Help the **Heart & Stroke Foundation: Sun, Sept. 24** with the **Cherries Heart & Stroke Walk for Heart at Hawrelak Park**. Walk 2.5 km, 5 km or 7 km. Register at www.heartandstroke.ca/walk or call 780-451-4545.

Seeking musicians, literary and visual artists for the U of A Hospital's **Artist on the Walls** volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428.

Running Towards a Cure for Breast Cancer: seeking participants, volunteers and survivors. **Think Pink Week** kicks-off with the **Breast Cancer Survivors Parade on Tue, Sept. 12 (12pm)**, Commerce Place, 10150 Jasper Ave, info at www.cbcf.org.

Cast and Crew needed for "Splice of Life: The Genetically Modified Musical"

We're looking for volunteers, all types and abilities to join in this community theatre extravaganza. Can't sing? Can't dance? Can't act? That's okay! Roles range from major speaking parts to skittering critters with no lines at all. We are also seeking a music director, a choreographer, and musicians to join the "house band." The play runs **Sept 15-16**. Contact Aaron Chubb (780) 492-0614.

Volunteers needed for the **Climate Action Tour, coming to Edmonton on Tue, Sept. 26**. Presented by the Climate Action Network Website: www.climateaction.org

The Edmonton Anarchist Bookfair collective is seeking volunteers (Sept. 1-3) for a number of positions both during, and leading up to, the 2006 bookfair. E-mail Jeff at apathy-kills@hotmail.com

Treat yourself to some volunteer spirit, **volunteer at the interLAR Arts Festival, Oct. 26-29**. Ph 431-2126 or e-mail: interlartvolunteers@telus.net.

Don't walk, run to VOLUNTEER for the CIBC Run for the Cure. The Canadian Breast Cancer Foundation is recruiting volunteers for the CIBC Run for the Cure on **Sun, Oct. 1**. www.cibcrunfortheCure.com, Ph (780) 482-7405, or e-mail: Vol_EdmontonRun@cbcf.org.

Volunteer Opportunity-Provincial Health Ethics Network. Full details about PHEN, please visit: www.phen.ab.ca / Fax: 447-1181.

Volunteer at Strathcona Place Senior Citizen Centre: **Volunteer Pottery Instructor**. Ph Rita Mittelsteadt, 433-5807.

Become a friend to a NEW Canadian. Call at 474-8445 or www.eisa-edmonton.org

Red Cross is seeking energetic, caring & committed community members to become **Volunteer Prevention Educators** for its **Respected: Violence and Abuse Prevention** program. Receive an intensive 10-day relationship violence prevention training session this fall. Trained volunteers are certified to

deliver Relationship Violence Prevention presentations. Contact Deanna Key (780) 423-2680, E: deanna.key@redcross.ca. www.redcross.ca

Volunteer in Strathcona Place Senior Citizen Centre Dining Room, Ph Terrie Shaw, 433-5808.

Volunteer to Strathcona Place Senior Citizen Centre Outreach Program. Ph Jo Royal 433-5808.

Donate unwanted items to the Strathcona Place Senior Centre for the Falling Leaves Bazaar: **Sat, Sept. 30**. No clothes or large appliances. 10831 University Ave (9am-4pm)

Brain Neurobiology Research Program at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Ph 407-3221. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **POSTPARTUM DEPRESSION** for research study. Ph 407-3906. Reimbursement provided.

Donate items to Change For Children. DVD player; Mini DV Camera; Photo/art frames; LCD Projector; digital camera; External hard-drives; office supplies; photocopier & printer; lap top computer (minimum 512mb/1GHZ); VCR player; TV with DVD connections; book shelves and plants. Change For Children, 2nd Flr, 10808-124 St, (780) 448-1505.

Volunteers needed to **teach English as a Second Language** to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9516.

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-mail: osyc@telus.net

Volunteer Yoga Instructor wanted at Strathcona Place Senior Centre. Ph Rita Mittelsteadt, 433-5807.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

The Sexual Assault Centre of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information and upcoming training dates ph 423-4102.

Help to broadcast news nationally for the blind and print restricted! Email edmonton@voiceofcanada.com, or call 451-8331.

Volunteer for the **Canadian Birkebeiner Society**. E-mail: info@canadianbirke.com / www.canadianbirke.com / Ph: 430-7153.

ESL Tutors urgently needed. Call P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided.

Mentors for Children/Youth. Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

CPAWS Edmonton Boreal Education: Volunteer Presenters needed. Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

Help weed and transplant for Edmonton Naturalization Group. Ph 466-7570, e-mail: cad@transcona.com for info.

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-mail: info@edmlivingpositive.ca for info.

Become a distress line volunteer. Training classes begin in Sept or Nov. Ph The Support Network, 732-6648. www.thesupportnetwork.com

Assist new immigrants on a bus trip to a grocery store to shop for essentials. Ph Judy 424-3545, ext. 249

Literacy Tutors Needed. Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Teach classroom English to adult immigrants. Flexible daytime, weekdays 3-4hrs/wk. Ph Judy 424-3545, ext. 249.

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DEAR ANDREA: My girlfriend and I were opening up our relationship. The rules were clear: no sex with another person unless the partner was present or it had been previously discussed. The third person had to be "approved" by the other partner. Kissing was acceptable, and nudity with friends was fine. I drew a line at spending a whole evening in bed with another person, especially if it hadn't been discussed in advance.

She recently returned from a trip to tell me that she'd spent two nights in bed with some near-stranger. The rules had been established because she'd done this sort of thing twice before, and she'd agreed on the rules to save our relation-

ship. She insists that it was all innocent fun: no sex was involved, only a little kissing and groping, and I shouldn't feel threatened. You recently wrote, "When the woman you love says, 'I'm going to do it no matter how you feel,' all bets (and gloves) are already off." She claims she wasn't cheating. I claim she was. What's your opinion?

LOVE, CONFOUNDED

DEAR CONNIE: Of course it's cheating. What argument could she possibly make to claim it wasn't? That they were only (mostly) kissing, which was within the rules, even though everything else about it (bed, two nights, stranger) was not? Seriously, is that what she said? If so, I'd say she was attempting a Clintonian rule-fudge by semantic sleight of hand. Which is, of course, cheating.

Sigh. I used to be more idealistic (or less realistic), but my view of non-monogamy has become increasingly jaundiced over time. It does sound great—what could be better than "have cake, eat cake, and no cakes are harmed?" And done well (nobody's perfect), by people well suited to it, it is great.

It's just that so many people who should never even think of trying to live that way do try it, which inevitably leads to public scenes, ashtray throwing, and letters to advice columnists. Some of these folks are merely kidding themselves to begin with. They know from the start that jealousy, insecurity, and lack of trust (all perfectly natural, normal emotions, don't get me wrong) will eventually out, and they will be helpless to overcome them. But polyamory sounds so evolved, and they want to be like the cool kids. They will suffer, and I will sympathize, but I'll be biting back an "I told you so" as I do.

Others might have a chance, but they overengineer: "On Wednesdays you get to stay out, but not when she has PMS,

and he can have oral sex on Fridays, but he has to call if he's going to have intercourse, and nobody gets to go out if the other one hasn't had a date in more than two weeks, unless it's with a long-standing partner." And so on. Disaster. You can never predict every possible situation, and you can never be sure that last week's "Have fun, hon" won't turn into this week's "How could you!?" Drafting a constitution is not enough. Far better to keep the rules simple and talk—really talk—to each other as situations shift and new ones come up.

Still others (this means you) have non-monogamy thrust on them and grudgingly accept it, thinking that at least it's better than hiring a detective or never letting the less-monogamous partner out of sight. It rarely works, which makes sense when you realize that the people with whom one makes such a stopgap arrangement are usually already in the habit of lying to you. And anyway, if

you're monogamous by nature and in love, watching your beloved waltz off on dates will be like waking every morning and jamming hot needles in your eyes. It feels so good when you stop.

I do, of course, know people who have managed ethical sluthood beautifully for years, with no end in sight, but they are unusual and lucky to have found each other. Most people, it seems, at least aspire to monogamy, even as they bend under its considerable pressures and occasionally break. I'm afraid I've come to the less than comfortable conclusion that, for much of humanity, the natural state is neither perfect monogamy nor polyamory, but monogamy plus cheating.

Sorry! I said I was jaundiced, didn't I? And I'm sorry, I really am, but I didn't tell you anything about your relationship you didn't already know. You're the one who was using the past tense.

LOVE, ANDREA

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